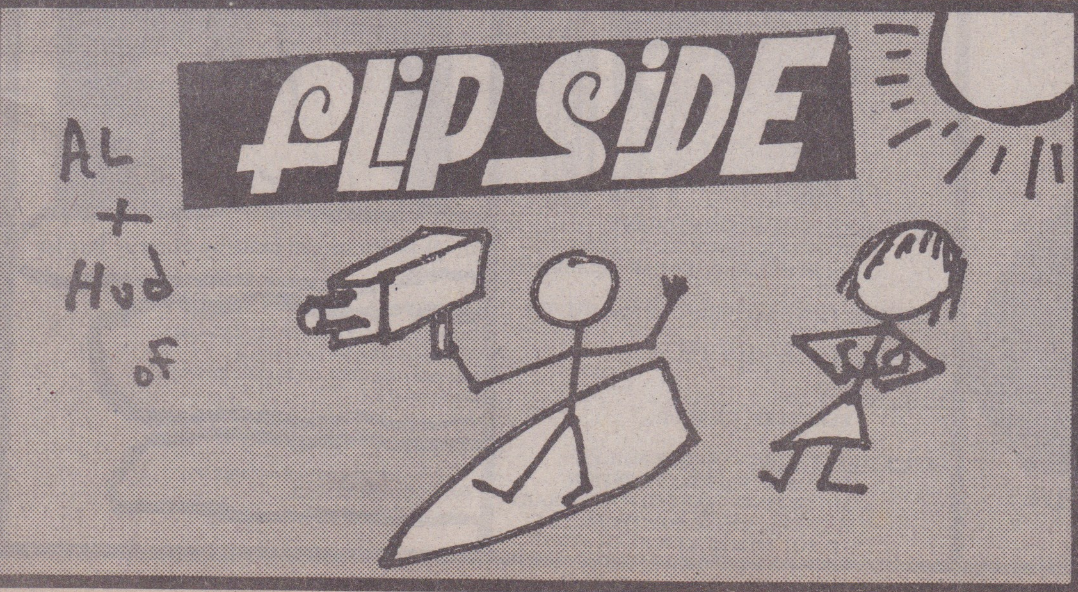
MAXIMUMROCKNROLL

NO. 49 JUNE '87 $1.00

A.I.D.S.

AND THE SEXUAL COUNTER-REVOLUTION

THIS AIN'T THE SUMMER OF LOVE



PLUS:

- C.O.C.
- S.A.D.
- A PRIORI
- PIN PRICK
- INFECTION
- DIDDLY SQUAT
- PAINTED WILLIE
- ABORTED BABIES
- SHORT DOGS GROW
- COCKTAIL WAITRESSES FROM HELL

Are you feeling cynical? Been involved in punk for a long time but don't relate much now? Feel that there's not enough in MRR to hold your attention? Tired of just reading band bios and scene reports?

We've heard a lot of people say this, but because MRR is a reflection of what's going on within the ever-changing arena of "punk", we can only publish what our readers deem important enough to submit. Therefore, the challenge goes out to the disenchanted: send us your original articles/interviews/artwork that deal with matters only slightly covered in MRR, or else submit to us critical articles published in periodicals that most of our regulars probably aren't reading, and perhaps we can get permission to republish them here. But whatever you do, don't just sit back and complain. While aspects of punk may be passé for you now, the punk lesson of fighting apathy and continuing your rebellion should not be lost on you. It's very hard to overcome one's disappointments, but if you cave in, mainly gripe, or only reflect negativity or self-indulgence, then even the most mundane aspects of punk have it all over you. Stay energized, and keep contributing!

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MAXIMUMROCKNROLL

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An all-photo special issue by Murray Bowles

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Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

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BACK ISSUES AVAILABLE:
Issues #5, 9-12, 15, 17-24, 26-27, 29-48

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Please continue to send all records, tapes, letters
articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

Get any good records in NY???

RUTH SCHWARTZ

BEEFEATER-House Burning Down-LP
BUTTHOLE SURFERS-Locust Abortion-LP
CAPT FUTURE & ZAPS GUNS-In Their Klaws-45
CRUCIFUCKS-Wisconsin-LP
CYNICS-Blue Train Station-LP
CHUMBAWAMBA-Pictures-LP
EX-Too Many Cowboys-double LP
HALO OF FLIES-Richie's Dog-45
NOMEANSNO-Sex Mad-LP
OFFSPRING-Black Ball-45
P.E.D.-Xerox For Yugo-EP
SHORT DOGS GROW-LP
TEN FOOT FACES-LP
U.H. DE STRACKS-EP
V/A-Viva Umkhonto-LP

MARTIN SPROUSE

V/A-Viva Umkhonto-LP
BEEFEATER-LP
DEAD SILENCE-LP
CRIMPSHRINE-TP
V/A-Apathy Never-LP
SCRAPS-EP/NABAT-LP
RHINO 39-LP/P.E.D.-EP
HARD-ONS-45
SPERMBIRDS-EP
V/A-77 Records Presente-LP
SPERMBIRDS-LP
RUBELLA BALLET-12" & LP
BB DOC-EP/KINA-EP
CADAVERS-EP/MANIACS-45
RUDIMENTARY PENI-LP/BUZZCOCKS-LP

TIM YOHANNAN

DEAD SILENCE-Beginning Of The End-LP
SPERMBIRDS-Something To Prove-LP
ARTLESS-45/APPLE-EP
NABAT-LP/NUNFUCKERS-EP
V/A-Buried Alive-LP
BEEFEATER-House Burning Down-LP
C.O.C.-Technocracy-12"
HARD ONS-White Folks Suck-7"
P.E.D.-Xerox For Yugoslavia-EP
TROTSKIDS-Mise a Sac-45
MANIACS-Chainsaw Blues-45
V/A-Viva Umkhonto-LP
SCRAPS-EP/BB DOC-EP
JESUS & MARY CHAIN-Kill Surf City-12"
TSOL-Thoughts-LP/RUDI PENI-LP

GLASER BROS

C.O.C.-Technocracy-12"
FUZZTONES-Live In Europe-LP
SHORT DOGS GROW-LP
BEEFEATER-House Burning Down-LP
DAMNED-Alone Again Or-12"
BROKEN BONES-F.O.A.D.-LP
TESCO VEE EXPERIENCE-45
UNDEAD-Never Say Die-TP
CALVIN & HOBBES-Book
ANTI-SYSTEM-No Laughing Matter-LP
V/A-Buried Alive-LP
NECROS-Tangled Up-LP
INSTIGATORS-Phoenix-LP
REDD KROSS-Neurotica LP & live

DOGTOWNE

MUSKRATS-San Francisco--LP
HARD-ONS-All Set To Go--45
CRUCIFUCKS-Wisconsin--LP
MYSTIC EYES-45
DEHUMANIZERS-LP
V/A--Surfin In The Midwest Vol. 2-LP
BLATANT DISSENT--Fist Comes Down-EP
GG ALLIN-TP
GLORIOUS DIN-LP
D.T. & SHAKES-EP
EDGE-Banjo-45
LARRIES-LP
THE EX-double LP
END OVER END-LP
GLEN MEADMORE-Chicken & Biscuits-LP

KENT JOLLY

Hi Kent!! Remember us???

DAVID HAYES

APPLE-EP
BEEFEATER-LP
CRIMPSHRINE-TP
DOT 3-LP
HARD-ONS-45
KOEL FAMILY-TP
LIFE SENTENCE-LP
LOOKOUTS-LP
MISERABLE SEX-TP
NOMEANSNO-LP
PROBLEM CHILDREN-LP
SEWER TROUT-TP
SHORT DOGS GROW-LP
SOUP-TP
SPERMBIRDS-LP

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WCNI New London, CT 91.1FM Sun 10PM
WKDU Philadelphia, PA 91.7FM call sta
WMEB Orono, ME 91.9FM Thur 10PM
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WPSU Sch Haven, PA 89.7FM Fri 11PM
WMSE Milwaukee, WI 91.7FM Wed10PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
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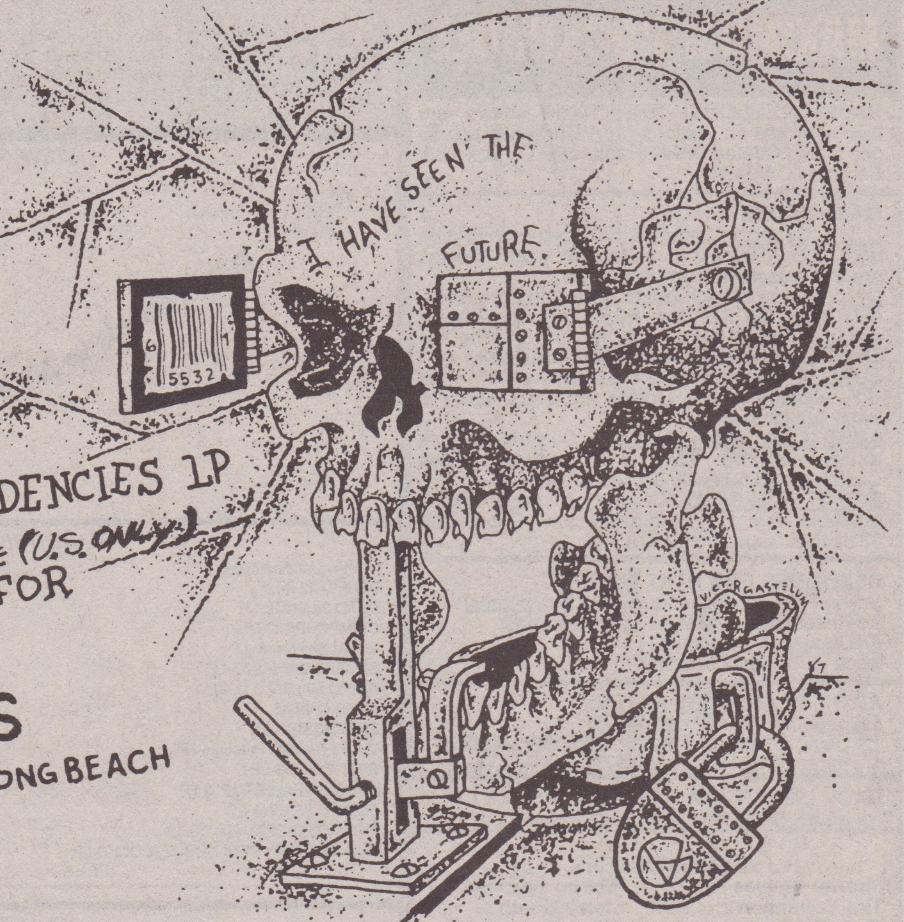

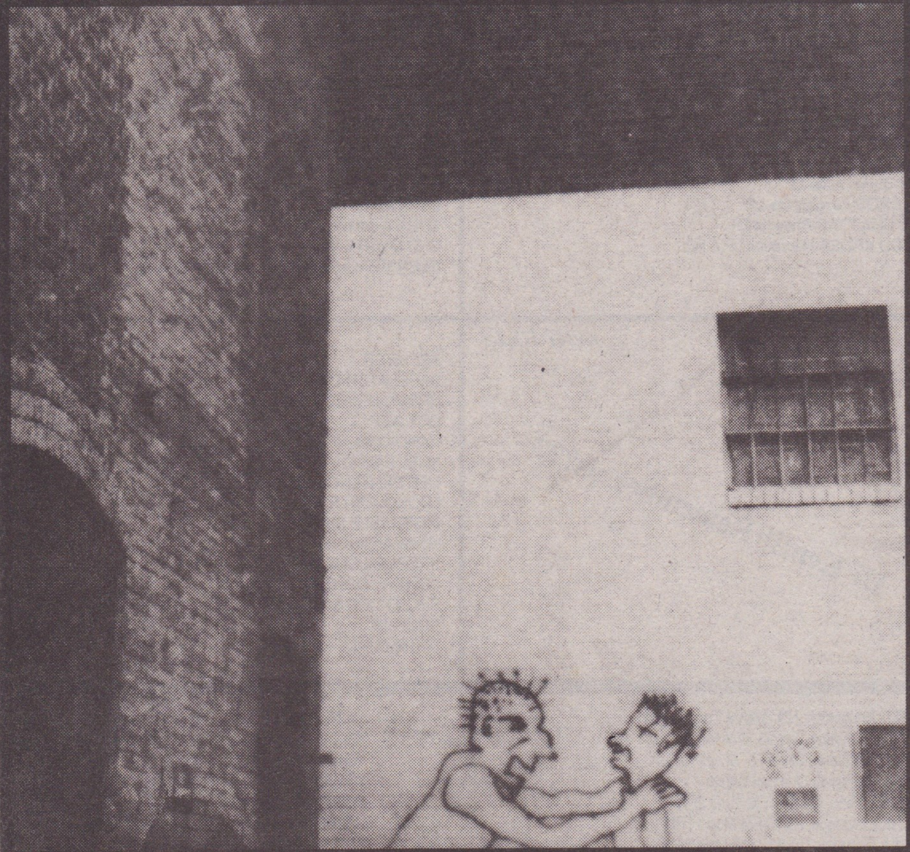

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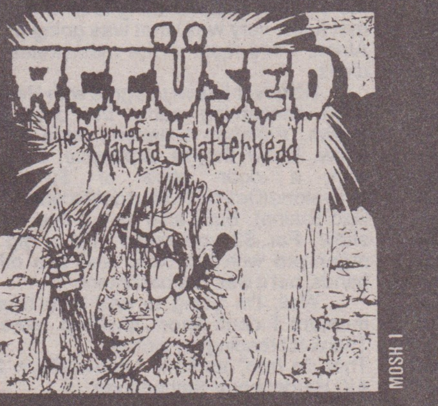

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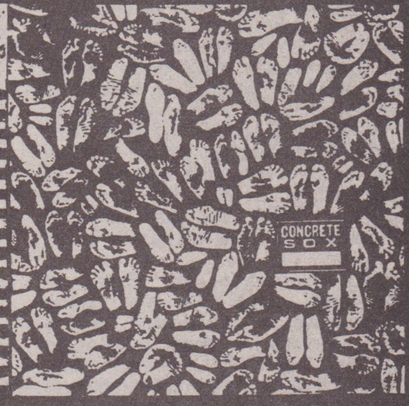

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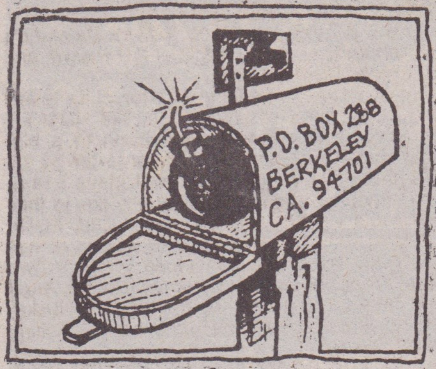

Dear MRR -

Gosh... FUCK is a popular word. I just finished running a few issues of MRR and Flipside through my Meese-O-Matic letter content scanner, and the results (according to the scanner) were "likely to cause violent sexual activity among Greek sailors and Webelos." Since I'm not Greek, don't own a boat, and dropped out of Cub Scouts weeks ago, I'm not going to lose much sleep over this.

However -- if your last name is Avidopolis, or you still remember your Boy Scout oath, some of this might interest you.

From the letters contalning BNW's (Bad, Naughty Words), the following scores were computed:

The least popular BNW's were: ASSWIPE, MOTHERFUCKER, ASS, and assorted genitalia. These words accounted for 1 to 3% of the total BNW's.

Past and present tense sexual acts scored next highest, with FUCKING scoring 12% over FUCKED with 10%. ASSHOLE snuck in between with a reasonable 11%.

The old standard, SHIT, has captured a solid 14% of the BNW market share, and continues to prove itself as a viable expletive in everyday use.

The bull performers of BNW's, however, is surprisingly a verb. FUCK. No single naughty word scores nearly as highly, or as often as a good FUCK. I'm going to have to clean my Meese-O-Matic with some degreaser and a wire brush. According to it, an amazing 26% of all BNW's turn out to be FUCK's.

Unfortunately, as a literary broker, my advice to clients is to leave FUCK alone. It's fast becoming an overused, watered-down commodity and I see its crash in the near future. Those smart enough to invest in the rare, new- issue BNW's (such as EXPRESSHOLE) and the varied common market "sniglets" coming into widespread use should see stout gains in a short period of time.

However, my major BNW market worries center around a much more benign appearing issue... the male-female BNW trade deficit. After a little calculator work, I've discovered that male-oriented BNW's (i.e. ASSHOLE, MOTHERFUCKER, BASTARD, WANKER, COCK and DICK) outnumber female-oriented BNW's 15 to 1! Out of a random sample of 17 letters chock full of BNW's, the strongest female BNW was BITCH. For gosh sakes, in this enlightened day and age we can do better than that!

The SEC (Securities and Expletives Commission) has come up with some emergency guidlines to compensate for this drastic deficit. We are no longer to use the words "what" and "can't". For the time being, they have offered a painless substitution of "twat" and "cunt" to help even things out.

I hope this clears up the problem. Equality is something we all have to work for. You cunt get twat you don't try for. Peace. Mark Brown/ 1206 Greenstone/ Santa Maria, CA 93454

Dear MRR,

Mark Brown (issue #46) hit it right on the nose! Why do 'pits' go anti-clockwise?

It definitely isn't to do with the earth's spin, 'coz down here in N.Z. (the little islands to the east of Australia, that are a separate country!) the pits I've seen, and joined, have moved in the eternal anti-clockwise circle!! But water down the drain goes clock-wise!

Jeez, this is scary!! Maybe it's a throwback to some medieval, or even pre-history primeval custom or rite. Maybe it's because punks are "just so rebellious, maaan" that we "reject the clockwork nature of society, yeah that's it." Maybe punks are chicken that had their head cut off, reincarnated?

Like you say, Mark, whatever this cosmic force is, it has a warped, or is that circular, sense of humour. Love, Buchan Love/ 16 Malabar Dr/ Ellerslie/ Auckland 5/ New Zealand

P.S. Please, somebody write to me - I'm looking for a reliable contact who won't rip me off, to write to! Bye!

Dear M.R.R.,

It was really fine to read a well thought out and researched piece on prisons - #46.

I have come to these realizations myself in the last year after a personal experience with the Canadian "correctional institutions."

Since I am white, well educated and middle class, I had never run up against this monstrosity before, nor had most of my family or friends. To say the least it was educational. As Di's article points out the system protects itself by usually not screwing this group too badly. Its victims are usually of lower income and are uneducated -- I mean people who cannot read or write. (There is little danger of people with no money, no social pull and little or no ability to articulate their thoughts and feelings of exposing this barbarism for what it is.) Those of us in a position to do so must speak up.

I am starting research for a film I would like to make on society and prisons and would love to hear from anyone who has any thoughts, ideas, or has experienced this madness in any way. Please write. D.H./ 442 Euclid Av/ Toronto, Ont./ Canada M6G 2S9

P.S. Come on all you Canadians. Speak out now. They are about to reinstate the death penalty in Canada. Write your Federal rep. Thou shalt not kill. PEACE --Dawn Higgins

Dear MRR and readers,

Because I also spent some weeks in the USA, I would like to react to Helge Schreiber's letter in MRR #44. I only was in one state, namely Michigan. I was there for 4 weeks in October 1986. I was participating in a youth exchange between Holland and Michigan. We stayed with host families. (This exchange was for unemployed youth that work on a voluntary basis, in youth centers for example, from the Dutch point of view and for young Michigan unemployed who are obliged by the state to accept certain jobs and earn the minimum wage of $3.50/hr from the Michigan point of view.) So, in the central two weeks, I worked in a State Park planting young trees and stuff like that.

But... I also met punx and (other) non-conformists, including skaters in East Lansing. They (the skaters) didn't ask the stereotypical things about the Netherlands and they knew about the tolerant climate in Holland concerning hash and pot. I explained that the Dutch authorities didn't much care about what is here (in NL's) called "soft-drugs" (hash & pot) so that they can focus their energy much more on the "hard-drugs" like heroin or cocaine.

This first meeting with punks was a nice experience because most of the mainstream Americans and students I met really knew very little or nothing about Europe, exactly the same as Helge wrote in his letter. With me, it mostly went like this: "Netherlands? ... Do you have freedom over there?" or "Netherlands? Isn't that north of Germany?" This is really frightening, espically because the first question was asked a lot of times to me. Mostly, I rather arrogantly answered: "Yeah, we've even more freedom", referring to our tolerant hash climate, no drinking age and stuff like that. Another example: "Does West Germany border with the Soviet Union?" a young black Christian asked me one day. This puzzled me quite; do they know that little about Europe I wondered.

Now another thing about the USA I have to agree with Helge: the visa. In the application form for the visa there were a lot of questions including this one: "Have you been or are you a member of a communist party or organization?"

Back to the punx again. This is a point I have to disagree with Helge, because I wasn't disappointed with the punx and similar youngsters I met in Michigan. I enjoyed it and had a good time with them. So I also met other non-conformist, autonomous and anarchist persons. The day after I met the skate-punx I met a guy named Mike (24) who worked in the store next to the alley where the skaters hung out. He invited me to go to a punk party that evening. So, I went together with two others from my Dutch exchange group. I had a great time at that party; it was so different than in Holland/Europe. There weren't invitations, everybody was welcome. There was a lot of people, of course mostly punks, non-conf's and State Univ. students. Everybody swarmed amongst each other, they mingled and mixed, it looked like a real melting pot to me. In Holland it is not like that; here most of the youngsters stick only to their own social cliques (tribes) and the punx mostly do that too. So for me as an individual and a stranger it is hard to make contact with others when I'm at a gig in a strange town, because mostly they clique together in different groups (of people they know) and they're just not interested in you. Those cliques are very self-centered social clubs sometimes. There's hardly any mingling and swarming either. I pity this and this is mainly why I generally don't like the Dutch youth and most of the punx here. I noticed it was not like that at the punk party in E. Lansing. There, I spoke to a lot of punx and students, they were open, interested, frank and social (also to each other); and wanting to meet others and this is generally not so in Holland. At this party I also met Norman (23). He was very friendly and we had quite a long conversation. He's the vocalist of the local band DISINFECT. Later that month I visited him at his dorm and in his band's practice room in a basement.

But most of the time I spent with the guy Mike and a pal of his, Laura (17). We passed time together on two weekends and did a lot of things. I had a wonderful time and I could also stay at his place these weekends. I had a very hard time when we had to say goodbye.

This is why I'm very positive about the Michigan punks I met, despite these three write me so little. Another thing is all the punx, etc I met knew very well what was going on in South Africa, while most of the mainstream students didn't.

However I have to agree with Helge on one point concerning punk: the door prices at shows. Although I haven't been to a single show, I saw they're expensive. I saw a flyer with a door price of $9 from the Graystone/Detroit (with Adolescents, Scab and Bad Brains). But I also saw a flyer of a cheap show. For $2 you could visit a gig Norman organized with his band and two other local bands, but it was in a basement.

Well, I'm going to end here now, at this moment I don't know anything more to say. Thanx for reading my words.

Theo "o rato" Verkerk/ Leeuwerihstr. 22/ 7771 AK/ Hardenberg/ Netherlands.

P.S.: Norman, I hope you read this, what's gone wrong? Please write!!!

PSS: Perhaps I'm going back to the USA on my own this summer/fall. So, to keep it payable I would ask to people between New York and Michigan whether they can accomodate me. Please react.

MRR: In response to Gigi Fauquet's letter:

I smuggled all of my zines into

Czechoslovakia and left them there, so I can't look back and find Sybil Brounfield's letter to understand exactly what you are seconding. I will only comment on your letter.

I have a friend who I took shopping one day. She bought a record by Farren, one of the most famous lesbian radical feminist folk musicians. I was curious as to who had taken the photograph on the cover. We read the small print, and to our surprise it was a man. I laughed and said, "So I guess your hero isn't so radical after all!" Then we looked at her band and it was almost entirely male.

I ask you, if our scene is so sexist, why can't a woman who is separate from it and claims to be a feminist have a band of women?

Feminists like you really bother me, because you place the blame on men. The fault is not with the men, it is in the whole society. Every one of these men has a mother. I wonder what kind of a role mom had in forming his opinions. It's not just women who are oppressed, everyone is in one way or another.

Did you ever try to look at it from a traditional man's point of view, that he has to work to support an entire family, that he gets drafted if we go to war, that he gets divorced and remarried and has to support both women, that he has to be tough and never break down?

Did you ever think about how lucky you are to be allowed to cry? Yeah sure, some label that as the weaker sex. Crying is not a weakness it is a strength, the strength to admit you feel pain, that you are human, it is a release. Did you ever think that men are not allowed to cry? It's an unwritten rule of course, but it's true. Did you ever associate violence with all the turmoil that builds up when a person is not allowed to show emotions that are not macho?

Do you want to know one way for a man to be publicly honest and sensitive and still be cool? Music. So maybe that is why there is such an odd ratio of men to women musicians.

Yes, there is a lot to be angry about, but do not turn your aggressions on all men, for every macho dick running around today, there is probably some stupid bimbo reinforcing his ideas. The problem is not with the male sex, but with the human race!

Radical feminists serve a good purpose, they enlighten women who might not have questioned their situations, but they are counteractive in the sense that they isolate themselves from the male situation. They offend and frighten men with brutal accusations. If you put someone on the defensive you have lost any chance of penetrating the male stereotype. Sarah Arnold/ POB 121/ Northfield MA 01360

Dearest Maximum Rock 'n' roll,

In your March 87 issue, our second record In The Red was reviewed. It was given a bad review, which upset me, not insomuch as it was a bad review, but that it was bad. Bad review. What I mean by that, is how the reviewer chose to end his or her (you never know these days, especially in 'Frisco) review, "Below the standard" was the closing line. Now, may I ask WHAT THE FUCK IS THE STANDARD?? Is it something to do with the official Punk-o-meter you have? I thought this music we're all involved in was beyond standards! I thought that was reserved for top 40. How can a music so rich and diverse even have standards? I don't resent the bad review, that's fine, but the reviewer obviously just traded in his/her Styx records a few months ago, when you start establishing "standards" in the underground alternative/ independent/ whatever music press you take a step towards the mainstream... say it ain't so! Love, Fraser Sims/ Starvation Army/ P.O. Box 15007/ Cleveland, OH 44115.

P.S. Don't take the Frisco remark for anything more than a bit of Midwest humor - ha!

Dear Fraser,

The review read "The reformed Starvation Army showcase 4 medium tempo rockish punk songs on this EP, which lack much in the way of power, melody or interesting lyrics. Below the standard." On one hand, Steve Spinali was describing the style of music, as well as offering his point of view, his standard -- or at least his perception of a standard. All reviewers have a way of rating what they hear. Besides merely describing what they hear, they also offer subjective opinion. It is possible, over a period of time, to catch on to a particular reviewer's particular tastes, and judge accordingly. These idiocyncratic tendencies are our passions, which is not to say we don't like other forms, but it is a good way to gauge our opinions, a yardstick by which to take our opinions with a grain of salt. We all have standards, and to deny they exist, to pretend we aren't being opinionated, or to deny that we all think our own tastes are the standard would be to deny our egos, our existence. This is not to say we're right, only to say that it's our individual way of projecting our unique interpretations. --Tim.

Dear MRR and readers,

I would like to respond to two different letters, the first from Bert Schumann which appeared in MRR #47.

Bert starts off by stating "Punk is Dead." He asks, "Whatever happened to bands that will play in people's basements for free, or when they even had anything to say... Why aren't there more bands like CRASS, RUDIMENTARY PENI or CONFLICT?"

There are bands with plenty to say in Amerika, Bert! Quite a few, actually! Unfortunately, the bands here with strong lyrics and ideas are usually a minority. It's not that these bands don't exist, but they're usually not so much in the "limelight" of the hardcore "scene" as the bubblegum/ skateboard/ beer/ satan bands are. They are around, they're just harder to find. Why?

Because strong ideas and beliefs don't sell records, I guess! The "bigger", so-called "punk" labels like Combat Core, SST and on and on, know what sells records -- and politics isn't it.

"So," you might say, "Why don't htese bands with strong beliefs and convictions and ideas put records out on their own?" A lot of the time, they do. So let's assume you are in a band, such as the one you wish there were more of. And let's say your band scraped together the cash to put out your own record. And now you find that no one is interested in distributing it for you! Because distributors know what makes money, and some small independent political band isn't it.

So, along the way, a few good, sincere, political bands get discouraged and throw in the towel. But some still keep pluggin' along. They start a band, maybe even a label, they release a record, and they find a couple of distributors to carry it. But when the young punk at the record store sees it, he/she flips right by it! Because he/ she has never heard of the band before! And besides, the new Agent Orange album, that rad skate band on Enigma (we're a punk label so pay $8 for this, sucker!) Records is out, and that kid has just got to have it! It's a shitty circle, isn't it?

Maybe this is a bit of a pessimistic exaggeration. But a lot of people reading this now are denying that they ever do this - but they aren't fooling anyone!

What I'm saying, Bert, is... there are bands in this country that care. That care enough to stay independent. That care enough to play with all their energy -- to dance and sing and yell and cry -- to make somebody listen and think, to join the fight to change anything! But you won't see these bands on Enigma or Combat Crapcore or on MTV or Miami Vice. They are underground. Maybe if people wrote more praising the few good bands around, instead of bitching about the bands that don't give a shit, these underground bands would be that much more familiar to everyone.

Don't give up, Bert. Punk is dead only if you let it die.

And a quick response to Scot Patalano's letter about the latest HU$KER DU record, and the "review" it got in MRR...

I've been involved in HC for quite a few years, Scot. And when a band, like HU$KER DU, goes from a small punk band to a big-name, big label band, sells records for $8.98, tours through big promoters and plays $14-a-head concerts, and then denies any ties to their punk roots - I guess I feel a bit used. FUCK HU$KER DU! And anyone else who is or has used punk as a stepping stone for their own gains! What goes around, comes around. And I hope I'm around when they get theirs. If Husker wants a record review, let 'em send it to Rolling Stone! Peace,
Kevin Vulture/ DEAD SILENCE/ P.O. Box 7206/ Boulder, CO 80306

Dear MRR,

In Tim Yohannan's column in issue 48, Tim gives his version of a controversy at the Gilman Street Project concerning an NBAU benefit there, and he makes a sweeping criticism of anarchists in general. My version of the incident is quite different from his, as is my opinion of anarchists.

Tim prefaces his account with the statement "Anarchists: They blab a lot and do little (a generalization, to be sure)." It is patently unfair to single out anarchists for criticism; there are apathetic people of all political persuasions-- anarchist, communist, fascist, etc. Perhaps Tim should have said: "People: they blab a lot and do little."

Next, Tim claims that "very blatant forms of red-baiting" took place during discussions regarding the proposed benefit for NBAU. What actually took place was an accusation that NBAU had been taken over by the RCP, followed by a reading aloud of several of the more objectionable statements by the RCP platform. These actions were deemed appropriate because most of the active members of the local chapter of NBAU are also members of the RCYB, an affiliate of the RCP. (This information comes from a current member of NBAU and is presumably reliable.) Furthermore, the criticisms made were directed specifically against the RCP, not against communism in general. This is not red-baiting.

Tim then states, "The anarchists were encouraged to take advantage of the open microphone to confront the issues at hand." This is not the whole truth. In point of fact, a spokesman for NBAU announced publicly that no more than five minutes would be allotted for questions or discussion. Not terribly encouraging!

Tim seems to blame the "wimping-out" of the evening on the apathy of anarchists. The main reason, I feel, that the evening "wimped out" is the political apathy of the audience at the benefit. Three people (including myself) handed out an informational leaflet to almost every person who attended. But only seven people bothered to talk to any of us about the leaflet--and six of those seven were either in the RCP or the RCYB! A sincere effort was made to both educate people and spark discussion; Tim should not have dismissed this as "just" leafletting.

Tim concludes his discussion of anarchists with a criticism of several anarchists who have disappointed him. He criticizes them for failing to fight for their beliefs and for failing to actively support the Gilman Street Project. I counter this criticism with two facts: 1) several anarchists did show up at the NBAU benefit to fight for their beliefs, and 2) several anarchists have proved themselves to be fully dedicated to the Gilman Street Project.

In my opinion, Tim's whole discussion of anarchists suffers from both generalization and exaggeration. And it unfairly censures all anarchists for the actions (or rather inaction) of a few.

Anarchy and truth,
Darren/ Antiauthoritarian Studies/ PO Box

4892/ Berkeley, CA 94704

P.S. As Tim says, "Stand and fight for your beliefs..."

Dear Darren,

I'll meet you outside after the show!! No, but the point is that the anarchists did make a big issue out of the suspected RCP "take over" of NBAU. But when the night arrived, very little else did. I have no love for the RCP, but when the discussions at meetings took place over whether to allow this benefit or not, little heed was made by anarchists to distinguish between "communism" and the RCP, or between the RCP and NBAU. It was an embarrasingly lame debate which appealed to most people's ignorance and inbred fear of "reds", and did not illuminate anything except fear.

Secondly, and most importantly, the warehouse is a community project, open to a lot of people who share certain dreams, regardless of specific ideologies. Yet it has been the "anarchists" who have opened a verbal and graffiti campaign against "communists". I have seen no anti-anarchist propaganda or slogans. And when those debates took place, the "anarchists" made the RCPers look good, lame as that might seem. Tim

Dear M.R.&R.

Hey the zine is great. Every time I read it I learn something new. It has perspective. I come away from it flooded with insight, thoughts and memories. And hope for tomorrow. I gave a copy to Guy Mosley and he loved it. (He used to dance with Duke Ellington's band. He wears a red straw hat and dances at Fisherman's Wharf. He needs a truss so flip him a quarter.) Also sent one to a prisoner friend but they wouldn't let her have it. Yes A.I.D.S. is serious business threatening all of us. A lot of my peers shoot dope and share the needle. It sucks. I'm scared to do anything with girls. I jack off instead. A lot. It sucks but hell, thank god for live music. Witnesses! Hey Lawrence Livermore you're cool. I can relate. 6 yrs ago I had my skull tattoo and I was hating hippies. The skull is still there but I'm eating tofu. I have a goatee growing. But I skate for 18 years now. For some of us it is not a phase - - just re-creation. Jim was in Vietnam and he is a messenger also. I still sing like a belt sander but I feel more and more love. And hey guys heavy metal is not a poison when it has a good attitude. The receptionist at MTV has a pleasant smile and likes Dead Kennedys. Yes! The office people squirm when we do smelly farts in their elevators, but we squirm when a street man screams below our flat. They are us. Us are them. The lines are blurred. The assholes and angels live inside me. Help me sort them out! Thanks again for a great rag. Luv
David Duran/ ex-Clown Alley/ 1346 Haight St/ S.F., CA 94117

Dear MR&R,

I'd like to respond to a letter from Malcom Tent in issue #48. I would like to present not only facts, but personal experiences involving the RCP and the "No Business as Usual movement" 1984 was a year of high intensity political and anti-political events. Here in S.F. there were a series of "organized" and autonomous demonstrations, particularly during the Democratic Convention. One of the more popular forms of opposition was termed "War Chest Tour" as it involved "touring" various corporate super power offices for educational and occasionally offensive purposes. This tactic had been successful and fun since a couple of years previous. Many of the same individuals who participated in these "tours" (including myself, other squatters, RAR crew, and some members of the RCP and RCYB, their youth affiliate) went to Dallas for the Republican convention. We took the "War Chest" idea with us. It was very successful, and though I did spend some time in jail for it, I had time to think. We brainstormed the idea of this kind of action and came up with a more, shall we say, "global perspective". What better way to disrupt the business world than to confront them in many different places at once, many different cities and countries? Anyway, we made a date (April 30, 1985) and a name (Stop Business as Usual) and began to spread the word informally to friends returning to Buffalo, Copenhagen, NYC, Toronto, and remaining in Dallas, as well as coming back to S.F. and we started to plan. The whole idea was to keep it completely decentralized. You know your town best. You can decide the best businesses to "visit." The only thing that would ideally coincide was the time, 12 noon, but 12 noon your time so it would actually be a series of demos for a 24 hour period, if it got all over the place.

Well, there seemed to be no problem at first. I made plans to go to Europe and tell people about it, and many others were excited and spreading the idea word-of-mouth around. Now I'm not sure why the RCP felt such a need to get involved, or more accurately, get control, but it might have something to do with their insatiable desire to claim responsibility for every "anti-state" action, to co-opt, manipulate, and dominate, and to rob upper middle class sheeps, usually young. Anyway, one day 2 of the leaders of the RCP S.F. branch came to a squat where I was living, asking for me. They told me they'd heard about the idea, liked it, but thought it should be switched to April 29th, due to the distraction it might cause from their now completely co-opted May Day demos, and to tell other people to switch it. I told them more demos are better, but also there was nothing I could personally do about it. It was all word-of-mouth, beyond contacting people, and besides I was leaving the country soon. They said perhaps a meeting was necessary to decide. I was as evasive as possible, not wanting to take their demands seriously. They left at the idea of a meeting. Soon after (but before a meeting) they published a "Call to Act" for a day of protest now entitled No Business as Usual (notice the major difference in the change of name) to occur on April 29th, 1985 (also notice major change of date). The call was signed by many a knowing and unknowing celebrity and distributed nationwide. The call was only national (U.S.A.) and bumper stickers and a national coordinating office in S.F. soon appeared, all funded by the RCP. Also, a poster (the design of which is rumored to have been stolen from an artist in Canada, but that's just a rumor) was plastered in every crevice. Now I ask you, if you heard, word-of-mouth, about a demo on a certain day with a certain name and saw a poster for one on a similar day with a similar name, would you question that they were the same thing and the word-of-mouth perhaps just premature? (rhetorical question). Several meetings ensued, some very factionalized due to the circumstances. Though we printed pamphlets and posters, the numbers were not even worthy of comparison, not to mention levels of funding. There's not much more. I know of at least 5 representatives of the RCP and RCYB who flew to different cities in the U.S., usually college towns, to offer "assistance" in organizing the now singular demo to occur on April 29th, 1985 at 12 noon called No Business as Usual. Stop Business as Usual on April 30th, 1985 was limited to Europe, (where I guess the RCP in its U.S. form is not so often held in revolutionary awe) and an isolated city in the U.S., S.F., probably because my friends and I who had worked so hard to create something different couldn't stand to just let go.

A few afterthoughts: I've personally lost a lot of energy I once had to pursue autonomous actions vigorously. I feel people too often don't question enough. Some might say does it matter as long as the idea is out? I believe more strongly than ever, yes, it does matter. It matters as much what the end is as well as how to get there. I do not support the RCP and many other organized political groups who have no tolerance or place in their dogma for individual thought (not the thought of one individual). For pure RCP literature, contact Bob Avakian in exile in Paris. He made it up. For direct autonomous action, don't look towards a "movement". You make it up. Not totally disillusioned,
Hilary of FORETHOUGHT/ P.O.B. 880312/ S.F. CA 94188.

Dear Max,

Populism? In MRR? A punk magazine? Wait a minute, I think I'd better explain something to you about the basic populist outlook. Now we all know that punks are far "cooler" and "radder", even "way radder" than your average statistical sample group of the general population. We know this because most punks will tell you this themselves.

Well, populists don't exactly have a reputation for falling all over themselves to worship at the lotus feet of self-annointed elites, especially habitués of such down-home necks of the woods as Berkeley and Bleecker Street. Grits and sushi don't exactly go together.

So is it possible to be a punk and a populist at the same time? Perhaps, but it seems to me it's a perpetual balancing act. (Believe me, I know, because I've been trying to carry this off for about 7-8 years now.) More than anything else, it's a question of attitude. The sneering attitude of punks towards "average Americans" just has to go. People with an unpayable heat bill or a foreclosure under way don't have the time or patience to put up with the "cool", detached cynicism affected by many punks in their posture of the "aristocracy of the dispossessed". In fact, aristocratic detachment and facile snobbery are for good reason what struggling lower-middle and working class Americans resent the most. It smacks of the silver spoon that they've never had.

Second, to be a serious populist means commitment, a willingness to spend an evening when you could be slamming in the pit or engaging in promiscuous sexuality, instead planning a bake sale fundraiser with people more concerned about getting their kids shoes than the hot new Dead Milkmen album. And not just once, but time and time again.

Yet if you live in the sticks, or a mill town backwater like this one, where there's no "scene" with its terminal ennui of insubstantial gratifications, being a punk, with the courage that gives you to go against the tide, can be a source of strength to the populist activist. I remember one night in 1982, in Lowell, Mass., shortly after the leading radical community organizer in town had announced his candidacy for city council. We'd put the hit on the local liberals that night for money, and after some success and a little wine, we amazed them into stupefaction by pogoing around his living room to Jim Carroll's "People Who Died."

There's one last thing, to that small percentage of punks who have strong radical beliefs: populism is the form of radicalism that is native to America, that has worked and can work here. If we work hard enough at it, put aside our prejudices, it can bring meaningful democratic change. To know its history, I recommend a book named The Democratic Promise; for a how-to guide book, I suggest Saul Alinsky's Rules For Radicals. Punks do too much whining; follow Joe Hill -- "Don't mourn; organize!" Yrs,
Larry Howes/ 74 Knollwood Cir/ Holyoke MA 01040

Dear MRR,

Adolf Hitler is alive and well. His name is now P.W. Botha, President of South Africa. his regime has killed, maimed, raped and tortured millions of people. Is Reagan's plan of "constructive engagement" helping to stop the injustices that occur every day? Of course not. As a matter of fact, since 1980 the S. African regime has been responsible for the deaths of 735,000 people in two of its neighbouring

countries! And now the S. African "defence forces" (including the SS, or Security Service) are trying to instill martial law, which would give them total run of the country! Fortunately, we can stop the injustices of apartheid and its brutal, fascist regime before it is too late. How can we achieve this huge victory for freedom and justice, you ask??!?!! It's quite simple. WRITE LETTERS!!!!! Write to Reagan and demand sanctions against S. Africa. 80% of the blacks in S. Africa support sanctions, so don't let anyone tell you that sanctions would only hurt the blacks. The truth is, economic sanctions scare Pretoria shitless. Write to the African National Congress, who are the largest anti- apartheid organization in the world. Write to the South West African People's Organization, who are currently trying to free their country from the nazi pigs. Write to Botha and his cronies and tell them what you think. If you care at all please, please please write!!! Each letter they receive is worth a 500 signature petition so get off your butts and do something!! If you have any questions or anything, write me. Thanks. Stay free, Todd Flintstone.
P.S. Dave Poulter write me or be stoopid!

His Excellency P.W. Botha/ State President of South Africa/ Union Buildings/ Pretoria, S. Africa... **Hon. Louis Le Grange/** Minister of Law & Order/ Civitas Building/ Pretoria, S. Africa... **Hon. H.J. Coetsee/** Minister of Justice/ Sanlam Centre/ Pretoria, S. Africa... **South African Press Association/** Box 7766/ Johannesburg, S. Africa... **ANC London Mission/** 28 Penton St/ London N1 9PR/ U.K... **ANC Head Office/** P.O. Box 31791/ Lusaka, Zamibia... **ANC Canada Mission/** Box 302 Adelaide Postal Station/ Toronto, Ontario M5C 2J4... **SWAPO/** Mission to the United Nations/ 801 Second Ave/ New York, NY 10017

Dear MRR

AAAAAARGH! YOU'RE A PUNK! I'M A PUNK! YOU'RE NOT A PUNK! I'M PUNKER THAN YOU! IF YOU AIN'T PUNK, YOU AIN'T NUTHIN! WHO CARES!!!

Whew, a blast of angry energy unleashes itself upon boorish pretentious arse wipes. For the last 48 issues, we've been questioning who/ what where's punk, and I'm about to flush my head down the porcelain bowl. Okay kids, let's play a game, it's called: "Look at the World". Blacks oppressed in South Africa, fighting in El Salvador, Nicaragua, Beirut and on the streets of your local city, millions dying in Ethiopia and your backyard while tax money goes to missiles for W. Germany, new war devices tested down the block, uranium mining in my living room while a cruise missile test is going on in my kitchen (abbreviated version of all the world's woes). Now what kind of hairspray should I use? Maybe the kind that used lab animals to make it nice and safe. Let's spike our hair and hang out at McDonalds (honest to god, that was a Vancouver hangout!!) AAAARGH!!!

200 people show up for an all ages HC gig, and the next day 10 show up for a peace march. Don't bitch about how lame it is when there's nothing to do.

Let's forget about being Mr./Mrs. Hardcore for a second. Let's think about being constructive.

For Christ's sake, oppression abounds all around you, and you turn the other way. You might as well be in a padded room without windows. At least you have your mohawk, right.

Listen, if your aren't politically acitve, at least be aware! Come together with your priorities. Beliefs first and hair dye second. Yes, I have spikey hair and funny clothes, but I'd throw all that away for my beliefs. WAKE THE FUCK UP TO THE WORLD AND STOP WORRYING ABOUT YOUR MAKEUP!

For all those who understand, love and peace with a smidgen of courage. To those who are too busy listening to your new Exploited tape, kick yourself in the head. May we all arise together in the name of freedom. Adam Anarchy c/o Wildabeasts from the Wasteland/ 1075 Jervis Apt #603/ Vancouver, British Colombia/ V6E 2C2 Canada.

P.S. Sid Spunky sez: Yeah, wot he said!

Hello there,

This report comes to you from a completely different viewpoint to the usual UK scene reports that seem to center around CONFLICT, CHUMBAWAMBA, etc.

I run the zine 20th Century Saints and we give a majority of our coverage to the newer 1977 style bands, "Sussex" Oi bands and the survivors from 1976.

Firstly SHAM 69, once described as the "Voice of the Working Class", have reformed. Their first gig was at an upmarket London nightclub that was really only open to the trendy club regulars and journalists. The gig nearly ended in a riot as the true fans who never got in vented their dissatisfaction on the van loads of police who turned up. All in all this "Sham 86" seems like a pathetic cash-in completely contradicting what the band stood for in their heyday of 1979/80.

The COCKNEY REJECTS have also reformed. Let's hope they learn from their earlier mistakes. Bands like the UK SUBS, CHELSEA and VIBRATORS soldier on, but not offering much in terms of vinyl output.

Some very promising new bands have formed. The ones worth looking out for are RED LETTER DAY from Portsmouth, SECT from Walsall, OBVIOUS ACTION from Wiltshire, and LAST ROUGH CAUSE from Darlington. All have a bright future and are well worth looking out for.

As I mentioned earlier I run 20th Century Saints fanzine. Our latest issue is currently available from PO Box 164/ London SE13 5QN England for $2 (post paid), featuring a very varied cross-section of the UK punk scene ranging from an exclusive interview with former SEX PISTOL Glen Matlock to CULTURE SHOCK, the BUSINESS & loads more. Our next issue will see us merging with skinhead fanzine Chargesheet as we both attempt to work towards producing a United Front. See ya, Vince (20th Century Saints)

P.S. Look out for the merger zine probably to be called From the Heart, that's where it will be from - the heart!

Dear MRR readers,

I'm sick of dealing with this attitude that so many bands have: "I am an artist, I deserve to be given shows, I deserve to get paid a lot of money for what I do..." Give me a fuckin break! If the punk movement did one thing, it made it possible for anyone to be an "artist", musician or whatever. If you get hold of an instrument and start thumping on it, you're a musician. If you do it for a couple of years, you're a good musician. Nobody cares if you took music lessons, no one cares if you can read music or not. And why should they? The only thing that dictates how "successful" you are at your "art" -- whatever it is -- is how many people actually like what you do. If lots of people like it a lot, and pay you lots of money for it, then maybe you can live off your art. If smaller numbers of people like it, that's fine, but don't start thinking you belong to some kind of elite -- "the artists" -- just because you can create something. That idea got smashed years ago. Why do people keep clinging to it? There is no "special" group of people who are the only ones capable of creating. Learn the lesson of punk. Don't start on this "I think I deserve to be able to live off my art" bullshit. Of course you'd like to make a living doing something you really enjoy. Who wouldn't? You don't have to have a job you hate, but art is not a job. Anyone can be an "artist", and everyone who wants to should just start doing it. Don't pull out this "I deserve" crap. You know perfectly well that you get plenty of ego gratification and/or personal satisfaction from playing music or creating art. Why do you "deserve" anything more? Why don't you start earning it? If you don't like the situation you're in, change it. If you can't get gigs, set some up yourself. The next time I hear someone say "I'm just a musician, I can't set up shows, I can't come up with an inventive idea, I can't waste my time on this day-to-day organizing bullshit... I'm a musician," I swear I'm gonna hit the floor screaming. Deal with it. And stop whining.
Jane Guskin/ MRR

Dear MRR,

The ROCK O RAMA debacle really amazes me. So many people rightly slag those bastards off. Before I knew what they were like, I sent them money for records and, of course, received absolutely nothing.

The thing that amazes me about them is that even with all the slagging and criticism Rock-O-Rama receive, they still manage to sell thousands of records.

The time has come surely for all decent punks to organize and act against outfits like ROR who are only into punk for money and will use every twist and turn in the book to get what they want! For too long they've been allowed to get away with charging exhorbitant prices for records, whilst recording stuff by shitheads like Combat 84, Stosstrupp, Skrewdriver and Cotsbrocken.

MRR could be a leading force here, because of your wide appeal, well held views and large leadership.

Come on punx/skins, it's time to act... FAST!!
Gary Hopkin (a non nazi skinhead)/ 144 Wystam Buildings/ Galvone/ Limerick City/ Ireland.

Dear Maximum Rock-n-Roll,

Another great scene's getting fucked up because people are abusing it. A very grim hello from Chicago. Recently after D.O.A. played the Metro there was a fight between the nazi skins and the rest. (Actually all I can say I saw was about six skins kick this nazi's ass all the way down the block.) The Metro is now saying no more hardcore shows.

Personally I think the Metro sucks, but it does get the good bands. So thanks to the thoughtless actions of a few a club's getting fucked up and allskins are getting a lot of shit. I have no sympathy for any nazi, all I'm saying is take it somewhere else. If you want to fight you don';t do it in front of a club fucking up things for everyone else and putting yourself in jeapordy of being busted by the cops. Use your fucking head.

That's the problem, the scene's become one big fucking ego trip. Who can kick who's ass? Who's the coolest? Who did what?

WHO FUCKING CARES?!! By the way, Medusa's recently had its hours fucked up by the same group of individuals. Some people will never learn. --A Chicago skin.

Dear MRR,

Hi! My name is Pedro (who?) and I run Greenearth Tapes (what?) of which all profit made goes to Greenpeace, of which I am a proud member and supporter. My first tape release was an international comp tape called "Die Freiheit" (who? what?). It has 14 bands from 8 countries and over 45 songs (look in MRR #44 for ad). Through me it has raised over $50.00 (of which has been sent) and all together has sold over 150+ tapes. I was very pleased at all the orders I got and to know that there are people who still care about our world and help fund raising projects, of which the money goes to people who do something. Greenpeace is a worthwhile organization and if you think they stay at home and twiddle their thumbs, you're wrong!! It's just a shame that that they don't get that much attention on our T.V. screens, but to the pigs at the top Greenpeace is just a thorn on their side, so they just cover them up.

I have started on my second fund raising comp tape for Greenpeace to be called

"Greenearth" and it's almost done. Thanx to all the bands who have been a part of these projects. You're what punk is all about! And even more thanx to the "friends" who have ordered my tape. I urge other independent tape labels to pick up the idea of fund raising projects, at the end you'll feel great. By the way "Die Freiheit" is still available for $3 ppd and for those interested here is Greenpeace USA address: PO Box 3720/ Washington DC 20007. Thanx for your time and space. Peace, unity, friendship, Pedro Seabra/ 235 Erie St/ Elizabeth, NJ 07206 USA

P.S. Punk is not dead, if it is you're fuckin' dead!

Dear MRR Readers,

Over the past few months that I;ve been reading MRR, I've taken particular interest in the social/political content of the letters section and the readers dedication to the "do-it-yourself" ethic. I'm writing in order to contact people who might be using home (or school) video equipment in this spirit. I would be interested to hear about what you've tried with video and anxious to see what might evolve from some discourse. I'm working on my MFA and Rutgers University and have access to decent VHS equipment. If correspondence indicates that the work is out there, I'd like to produce a ocmpilation of short pieces for limited distribution. I should be made clear however, that the purpose of this project is to disseminate your IDEAS, not to make money. At this point, I'm more interested in correspondence that tapes. Anyone that's even curious about the project can write to:
Scot Vogel/ P.O. Box 1029/ New Brunswick, N.J. 08903

P.S. - I'm hoping for a strong response from women. Thus far, the academic video programs I've been involved with have been, by and large, boys clubs.

Attention bands (especially smaller ones):

If you are on tour, or just want to play Winnipeg, some people have just opened an all ages club called the Vulgar Unicorn. It is a basement in a warehouse and is real cool. It is a membership club, but the membership was started to help with rent and make it a little legal. Non members are welcomed but are charged $1 more. We don't have a P.A., just band's amps but it works really well. We have had a couple of local shows and they have been loads of fun. All money goes to paying bands and rent - no one profits. You can call or write to Dean Kuhn/ 1063 Moncton Av/ Winnipeg, MB/ R2K-1Y9 Canada. Phone (204) 667-4484. If we can't accomodate you, Some Guy puts on large all ages hall shows. You can write Some Guy Prod./ 130 Fort St/ Winnipeg MB/ Canada or call (204) 947-9612, ask for Pete, or (204) 284-1523 ask for Rob. Or me (see Dean Kuhn).

P.S. If Some Guy refuses you phone me - the Vulgar Unicorn will take almost anything.

Dear MRR,

They're not coming! But have no fear, Negazione will be touring the States but not this spring as was the last official word. Thy're patiently going crazy until the Italian government loosens the stranglehold that's forcing 20 months of civil service duty out of their singer Zazzo. He's been having a hell of a time devising a way to get enough leave to come to the US or completely out of the service (which is the only legal action to the otherwise manditory army service). Look for the band in late '87 or early '88.

Dear MRR readers and especially all bands...

Since a few months, rumours are going that quite a lot of well-known American bands have plans to tour Europe this year. To name a few: Blast!, Septic Death, Dag Nasty, Verbal Abuse, etc...Now we think we'd better warn them of the risks that it includes. Look: most of you probably never heard of Herman Schuermans and his yearly two-days Torhout/Werchterfestival. Well, this festival is an open-air festival which brings names of big poprockstars like Eurythmics, Simple Minds, Depeche Mode, etc...Not really our style, uh? So what?

Well, now Mr. Herman Schuermans has found out that hardcore and thrash are becoming more and more popular in these parts, and that he can make money out of it, in order to fill his own pockets. Just the same old story...

To contact hardcore or thrashbands who have plans to tour Europe, he uses an employee called Jan Van Malderen, as it is impossible to have direct contact with Mr. Schuermans himself. This man has nearly all the non-underground organizations or promotions in his hands, and if he wants to suck out stars like U2 or Simple Minds, that's okay, but let him keep his hands off our own scene!!! Unfortunately, bands like GBH, Bad Brains, Scratch Acid, Broken Bones and English Dogs fell already in his claws; who follows next? The scandalous thing around it is that the bands receive a small part of the gage, and the rest disappears in Schuermans' pocket. Some examples: Broken Bones were supposed to play Belgium a month ago; the band itself asked only 225 dollars, but suddenly the fee was raised to 625 dollars. Of course, Herman Schuermans had his hands in this and wanted 400 dollars for himself. The same story goes with English Dogs, and all other named bands. Above that he tries to boycott all hardcore gigs with "big" names who aren't organized by himself, or his acolyte Jan Van Malderen.

This is to say to the bands: have nothing to do with such people! It's too bad that you should play for a slice of bread, while rich promoters raise the bucks, by ripping off the crowd and the bands. By the way, these people don't like hardcore at all, and aren't interested in the idea or spirit behind it...Just the bucks, nothing more! They even don't show up at their concerts, and are typical ex-hippies on the yuppie-track! Belgium has its own active underground scene, ran by the people who already proved that they can organize concerts in a simple and decent way, so why not get in touch with them if you want to play in Belgium during your tour? Here are some addresses:

–Hageland Hardcore c/o Werner Exelmans
Diestsestraat 87
3270 Scherpenheuvel
Tel.: 13/77.57.89

--T.C.H.C. c/o Bart Van Brabant
Tennisbaanstraat 85
9000 Ghent
Tel.: 91/22.36.02

--Smurfpunx c/o Geert Mokwinsky
Dorp 7
9202 Wetteren
Tel.: 91/69.86.94

Speed- or thrashmetal bands who aren't only out to earn money and fame can contact Metallian Magazine, c/o Eddy Van Tittelboom, Achterstraat 19, 9420 Erpe-Mere. Tel.: 53/77.20.25

All these addresses are in Belgium, the number to enter Belgium by phone is 32. Note that these people already have some experience in setting up gigs, and that they all work on a base of non-profit and trust.

Please, at least know who you're dealing with! It is very probable that Herman Schuermans and Jan Van Malderen work under the name of an agency, so try to find out who's behind it all!

Hardcore is supposed to be and to stay independent and alternative, to quote FLUX OF PINK INDIANS: "Punk is for us, not for the businessmen/They need us, we don't need them!" Right, is we take a stand against them, they won't get us. We can understand that bands who know nobody in Europe are happy if they can find someone who can promote them, but the named people can clear it, too; near them, there are dozens of other individuals who set up shows on the same base.

It's very important for the scene that we win this battle against big business. It's David against Goliath, but guess who won in the story...They got the Pistols, Clash, etc...Not us!
Belgian Punx Against Big Business

P.S. This letter is directly dedicated to bands like DRI, MDC, Corrosion of Conformity, Black Flag, etc...

Dear MRR,

We would like to take this opportunity to respond to recent allegations (MRR 47) about our article (MRR 45).

First off, we would like to thank all the people that have written us. The response has been overwhelming. We didn't know there were so many fuckin' amazing people out there!

Anyway, the point of contention this letter is based upon is the term "scene", which was either misused by us or misinterpreted by a few readers.

The term "scene" as defined by us refers to clubs (or lack of) as opposed to the people or bands of Toronto. When the interview was written (1986), we had witnessed the demise of the DMZ #1 & 2, Larry's Hide-a-way and The Bridge. Our frustrations were vented in this interview after realizing a lot of hard work, by many local hardcore supporters, was seemingly about to become as useless as mammary glands on a male bovine!

The "scene" (properly interpreted) in Toronto is GREAT!!! High turnouts and little violence are the norm! The only time the scene ever gets ugly is when Billy brings his family!

But seriously folks, sorry for any misunderstandings--hope to see you at some shows real soon!
Random Killing/ 60 Castle Knock Rd/ Toronto, Ont M5N 2J7/ Canada

Dear MRR,

In issue #48 there was a letter by Tom Best in which he put down all of the bands on Combatcore Records. His excuse was that there was no intelligence and no ideas. Check out these lyrics by LUDICHRIST (a band on Combatcore):
"Joe Bob was a god ol' boy, dressed in sheets, a rope his toy, thought he was tough-a real man, a knight of the Klu Klux Klan. It made him sick when people claimed 'It's only skin, we're all the same.' Then one night he hit the sack, when he woke up he was black. Now Joe Bob he was scared, and the KKK was mad, so he tried to explain 'It's only skin, I'm still the same'. They hung Joe Bob from a tree." From "Fire at the Firehouse"

No intelligence, huh? No ideas, huh? Maybe you just don't like the crossover sound. That's OK. I hate brussel sprouts, but I don't knock people for eating them. What I'm trying to say is that different sounds turn different people on. If we're only supposed to listen to "intelligent" music, count me out. I'm not going to throw away any of my Ramones albums. Thanks for reading,
Ter/ Long Beach, CA

P.S. "It's the savage face of the human race, hell bent on slaughter, legal murder" From "legal Murder" by LUDICHRIST.

Dear Campers:

This letter doesn't have much to do with those pertinent issues, the speedmetal vs. politically correct thrash controversy, and the rumored connections between Mykel Board's trust fund and Chris Williams' petty cash hoard. It's about something that's important to me and has been addressed in a letter in last month's (May) MRR.

I'd like to talk about rape, especially by people you know and trust. I was molested as an 11-year-old and never told anyone till I was 19. Last summer I was raped by someone I thought was my friend, and I've never talked about that till last week. I don't know if airing it out would have helped, but I entered a severe 3

month depression and am still not back to normal. The only reason I've finally faced what happened is my inadvertently alienating my beloved penpal, who took a cynical letter I wrote in the depths of a depression induced anxiety attack as a personal affront and now thinks I've turned into a classist yuppie greedhead. Over a year of correspondence and affinity ruined by his inability to understand that there might be something wrong he could help with.

It's a sad realization that people, even your friends, can hurt you so badly. I don't think the man (boy) who raped me feels he's done anything so wrong -- after all, I wasn't a virgin or anything. He did manage to temporarily destroy my self confindence, faith in people, and will to live. If this happens to you, just try to remember it isn't, in any way, your fault. You didn't wear anything, say anything, or do anything to make it ok for anyone to touch you when you don't want them to. And this goes double for children. They don't make these things up, like most adults would like to believe. They might sound a little confused, but how much does an 11 year old know about what's going on?

And please don't do what I did -- go talk to someone, anyone at all that you can find. I know it's hard to trust anyone after being assaulted but most of your friends do care after they know what's going on. I'm doing ok now, but it was a long nightmare I could have shortened by asking for help. Somethings, like my sexual response, ability to be alone for long periods of tie, and being able to trust people, are still shot to shit, but hopefully those will be ok soon, too.

If anyone would like to correspond about things in general, and this issue specifically, my address is,
Satu-Maaya/ 1055 Fell St. #5/ San Francisco, CA 94117. Thanks a lot, people.

Dear MRR,

This is in response to a letter printed in the April issue from Randy Underdog. If he does not feel that believing in 'god' and the new testament is in conflict with "the common punk ethic" then he must never have read the vile book! I thought punk was about not wanting to be told how and what to think and do. This is exactly what the bible sets out to do! Here are but a few examples:

Romans 13: 1-6 "Submission to the Authorities"
"Everyone must submit himself to the authorities, for there is not authority except that which god has established. Consequently, he who rebels against that authority is rebelling against what god has instituted, and those who do so bring judgement on themselves... He is god's servant, and agent of wrath to bring punishment on the wrongdoer. Therefore, it is necessary to submit to the authorities, not only because of possible punishment, but because of conscience. This is also why you pay taxes, for the authorities are god's servants, who give their full time to governing..."

I Corinthians 6: 19, 20 "Sexual Immorality"
"Do you know that your body is a temple of the holy spirit, who is in you, whom you have received from god? You are not your own, you were bought at a price..."

I Corinthians 7: 4 "Marriage"
"The wife's body does not belong to her alone, but also to her husband. In the same way, the husband's body does not belong to him alone but also to his wife."

Ephesians 5: 22-24 "Wives and Husbands"
"Wives, submit to your husbands as to the lord. For the husband is the head of the wife as Christ is the head of the church... Now as the church submits to christ, so also wives should submit to their husbands in everything."

Ephesians 6: 5-8 "Slaves and Masters"
"Slaves, obey your earthly masters with respect and fear, and with sincerity of heart, just as you would obey Christ. Obey them not only to win their favor when their eye is on you, but like slaves of Christ, doing the will of god from your heart. Serve wholeheartedly, as if you were serving the lord, not men, because you know that the lord will reward every one for whatever good he does, whether he is slave or free."

Colossians 3: 18, 20 "Rules for Christian Households"
"Wives, submit to your husbands... Children, obey your parents in everything, for this pleases the lord."

I just don't understand how anyone could believe this rubbish and be a punk at the same time. Especially with the bible's messages of FEAR, OBEDIANCE, SEXISM, SERVITUDE TO A "SUPREME BEING", and RULES. YOU CAN COUNT ME OUT! Peace, love and equality,
J.B., Plymouth, Devon, England.

How the times change!! Steve Jones of Sex Pistols appears in Senator Alan Cranston's mailout to the voters of California!! Gimme a break!

Rock stars Michael Des Barres, Sheena Easton, Gregory Abbott and Steve Jones joined me in Washington last month to launch a series of antidrug TV spots made by California's rock music community.

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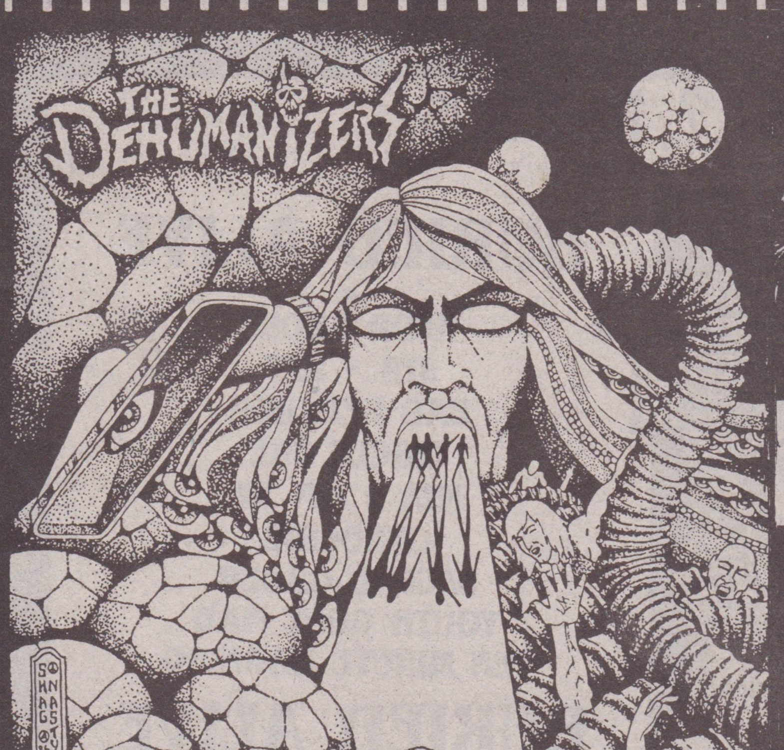

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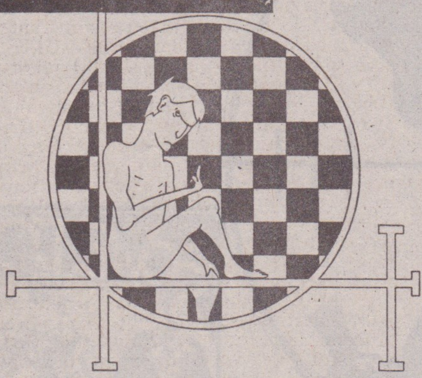

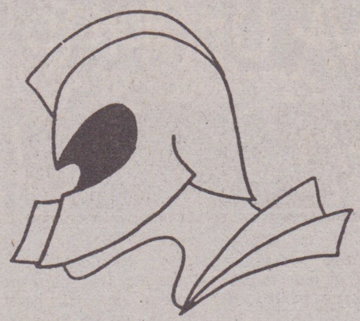

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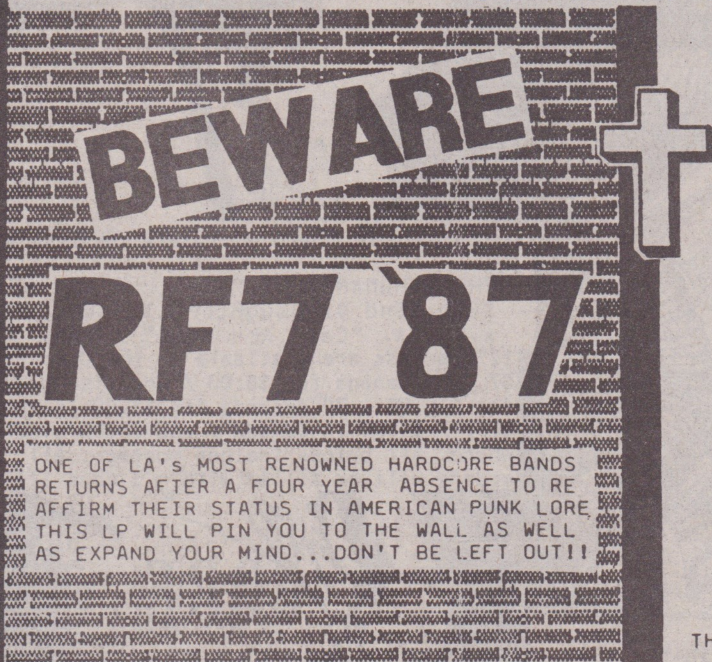

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COLUMNS

opinions expressed are those of the columnists

This is a gulash column; a stew of thoughts and events that've been hanging around for a few weeks. It is the last column I'll be writing before the start of my European tour with ARTLESS. If a month passes without my column in it, it just means that I've been too busy to write one. It does not mean that Tim and Martin have finally cleaned up their act.

1. One of the earliest of my childhood memories is listening to my father say (in reference to some weirdo or other), "He's just like the rest of us, he gets into his pants one leg at a time."

I remember how that phrase stuck with me and how the next morning, as I was getting dressed, I rolled onto my back and stuck BOTH my legs into the air, simultaneously sticking them into the Levi legs. Even then I was bucking the masses, being a true reactionary -- that is, reacting against what other people did "normally," against what THEY thought was right.

I've been bucking trends and fads for thirty years since then. People see me on the street and right away they say, "Wow, there goes a fad bucker." (At least that's what I think they're saying.) The latest trend I want to buck is that of hating ultra-fast thrash music and preferring the more melodic "mature" punk styles. I was never much one for maturity, myself.

I'm talking about F.O.D. -- FLAG OF DEMOCRACY. Holy shit! Those guys made the record that BAD BRAINS *should* have made. As soon as I played it, I called up the label daddies at BUY OUR for the FOD phone number. Those guys are my rock Gods (at least for today). I'd rather listen to that LP than have oral sex with a famous rock critic from Boston! Eat your melodies, suckers!

2. Ho, ho, buckaroos. It looks like the salt is on the other boot. Those chronic complainers and noodling noodges who put down people like Chris Williamson because of his professionalism had a number of chances to prove their loyalty to "the cheap little show in somebody's basement or garage for a low cover charge and nobody making big bucks." You know who they are, the ones whose motto seems to be: Sit on your ass, but carry a big mouth.

There have been a number of "3 bands for $5" nights at THE LOVE CLUB. There also was a benefit for the homeless held in a Brooklyn basement. (4 bands for $3). Good old Donny The Punk was the only one of those anti-big show nay-sayers to turn out to any of these. Show up or shut up, I say.

The benefit, by the way, had a unique moment made possible by the delightfully detestable LETCH PATROL. During one of their early songs, Harris, the vocalist, twisted his leg, snapping the cartilage in his knee causing internal bleeding. Immediately he sank to the ground writhing in pain.

In order not to break the rest of the momentum, the other members of his band immediately dropped to the floor and continued playing their instruments, writhing in perfect beat with the screaming Harris. Ah yes, the show must go on.

3. I want to thank the guys in CONTRABAND, 76% UNCERTAIN and especially HAPPY WORLD for playing a great CBGB's Matinee with us. Later in the week, HAPPY WORLD joined ARTLESS for a massive wiener roast at Giant Rehearsal studios.

4. Of course it's easy to see things in black and red and forget about the subtle shades between. Sometimes, however, facts get in the way of what you'd like to believe. Remember Charlie, that Ritz bouncer who (allegedly, I guess, 'cause of innocent until proven guilty -- although no one seems to deny it) smashed poor Nancy B's nose to mashed potatoes? Well, that same big guy saved my pal, Chicken John, from smashing his head on the sidewalk in front of CBGB's. CJ sat on the shoulders of some Hulk Hogan clone. The monster man spins around, trying to shake the boy off. CJ loses his grip and falls backwards, head first toward the pavement. Big Charlie, dives and cups his hands under John's head just inches above the ground. If it weren't for Charlie, Chicken would certainly be a McNugget today.

I guess that sort of shows that the problem may be less with individual people than with giving those people physical power and responsibility, without spelling out what they are to do with that power. That's why you need rules. (Yep anarchists, RULES!) Like ones to say that "bouncers should not leave the stage," or "bouncers should not drink, stage-dive or otherwise participate in the club activities while they are working." (I'm sure Nancy B can come up with others.) It is a mistake to focus on one person, who like everyone else, can be both a hero and a villain.

5. I want to tell you about my pal Ayn. She's famous around the world for giving good (Fountain)head. It was she who brought the EGO problem to my attention after a recent APRC meeting. Here's what happened:

We were discussing the structure of the APRC and whether or not there should be officers, minutes and things like that. (All that stuff got voted down, by the way, but that's not the point.) John Bello, the guy who's doing all the work on the forthcoming APRC compilation LP, Mutiny on the Bowery (write to the APRC/ Box A, 151 First Ave/ NYC 10003 for details), spoke in favor of officers.

"People are only going to work for so long without recognition," he said, "I mean they're not getting any money out of this."

You betcha! The hardline anarchists jumped on poor John like peace punks on a patriot.

"That's ego," they complained, "you shouldn't do things for ego, you should do things 'cause you want to and then when you get tired, some one else will do them."

They didn't especially say why you should "want to", but I can only assume it would be for some vague guilt-related desire to "do good."

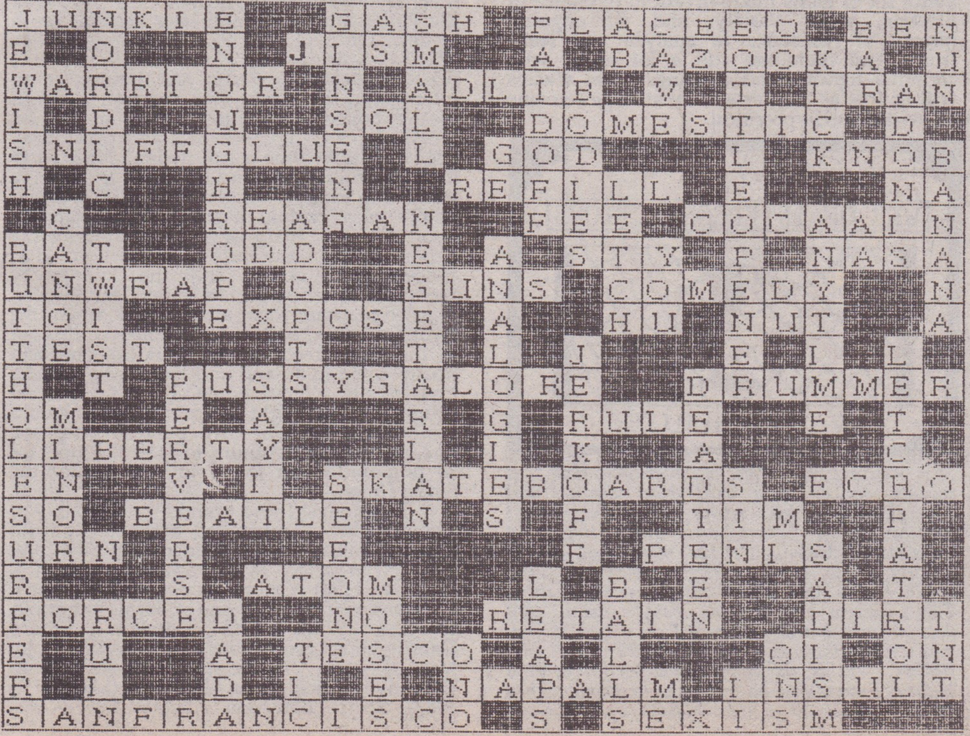
They've removed other motives. Doing things for the love of God is bad (Religion). Doing things for money is bad (Capitalism). Now, doing things for recognition is bad (egotism). As far as I can see that leaves just two "non-bad" motives for doing things. The first is guilt (it "should" be done) and the second is animal lust (I need it). I can't, for the life of me, see why either of these is better than egotism.

The second motive I've written about before. Briefly, if we do only those things we NEED to do, we become like animals, with no higher purpose or ability than an amoeba.

As to the other reason, guilt, it seems like that is, at best, only the mild removal of pain. It means that the only reason we act is to slightly unscrew, an emotional vice for a temporary relief from pain. It is necessary, however, that the vice be again tightened to give us new pain, before we will do anything else.

No thank you. I'll stick with Ayn and her egotism. I'll stick with John Bello and his "recognition." I'll stick with the joy in doing something worthwhile that people know and tell you is something worthwhile. Something that helps you build a better, (God, should I say it?) more positive picture of yourself. Something that shouts at the world; LOOK AT WHAT I DID AND I'M PROUD I DID IT! Something that shouts: ME!

6. Oh yeah, nobody got the right answers to the crossword puzzle, so you'll have to buy your own copy of the GG Allin cassette. Here's what it should've been:



EASILY AMUSED · MARTIN SPROUSE

Where do you draw the line when it comes to communicating your ideas without jeopordizing those with whom you share common ground? This is a case concerning a

group of people who forgot about the common ground because of their own selfish attitude.

Recently, a band called Pollution Circus from Sacramento played at the Gilman Street Warehouse. The band was very friendly throughout the night, up until the last song in their set. The song delt with a pro-pot smoking theme which wasn't a problem except two members decided to act on their beliefs right then and there. (Those of you who are familiar with Gilman St. know that one of the main understandings for members and bands who attend is to not use drugs or alcahol in or around the premises. This is not a moral issue, but rather a legal means to help lenghten the club's life.) The band was immediately told that their actions were not appreciated. Todd (singer/bass) responded by explaining that the band was very aware of the conditions and that the action was pre-planned.

Soon after the band got off the stage, Todd was confronted by a group of five club members some who were working the show. Basically, what came up was that there was a general feeling by these members not to pay the band since they knowingly ignored the "no drug" policy and could of easily jeopardized the club. (It just so happens that a cop wandered inside while the band was smoking the pot, but luckily it went unnoticed.) After an exchange of harsh words, smoking more pot outside and a lot more explaining,the band and friends were asked to leave the club which they did peacefully and without pay.

What really upset me about this entire incident was that the band didn't really have any strong reasons to put the club in such a risky postion. If they had been caught by the wandering cop, Gilman St. would be held responsible for them being there. If they didn't entirerly agree with the club policies, they could of used the open forum to explain why or confronted any of us there that night. Supposedly, Todd wrote a letter asking such questions but never received a response; if it's true it's still not a reason to do what they did. And the worst, well, I thought we dealt with the band in a very open and honest manner. We put our time and energy into helping them; in return, they gave very little, if any, graditude.

I must say that the band members, music and ideas caught my interest, but now I question just how much care for creativity they really hold. So much was overlooked by the band's ignorance towards the club, club members, and their purpose. Their actions were, in my eyes, fucked, self-indulgent and counter-constructive. This goes beyond who's right or wrong; this deals with awareness of just who the enemy really is and how to seek understanding. Setting Todd and Pollution Circus aside, I think a lot can be learned from this experience for me and hopefully for them.

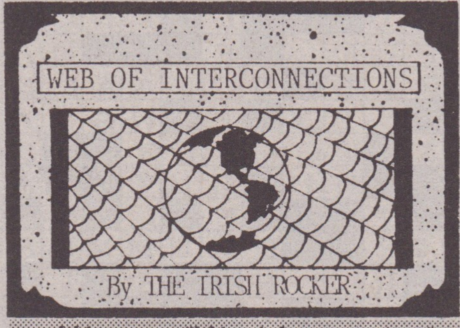
It's the 20th anniversary of the "Summer of Love", something being promoted now in the press as the original event was then. Having been one of the thousands who emigrated to San Francisco in the summer of '67, I feel somewhat able to comment on the phenomena.

The Summer of Love was trumpeted to the youth (and adults) of America by the mass media, the official beginning of the commercialization of the hippie counter-culture. As Scott McKenzie sang about coming to SF with "flowers in your hair" and taking part in "love-ins", the alienated youth of America flocked to a city known for its openness, and enlarged the once-underground counter-culture into a much broader movement. While the original hippies denounced this hype (they held a "death of hippie" mock funeral down Haight Street, casket and all), many of us younger drop-outs were far from giving it up then. And while the major labels did move in and buy off the psychedelic bands, and while promoters like Bill Graham got rich off the scene, it was still a time when every block had its own band, when the apolitical cultural underground merged with the anti-war movement, and when great freedoms of lifestyle were gained.

But eventually the "selling of hippie" took its toll. The indie labels died, the idealistic promoters like The Family Dog got out-capitalized by greedy fucks, the bands got "big" and lost their community sense, and eventually the rank-and-file got yuppified. When punk took off ten years later in '77, the early punks held the hippies in disdain, and found it erasy to criticize what that generation had become. The early punks put down the hippies for having burned out on drugs and for having sold out to comfort. True enough, but most of those early punks ended up doing the same, and in even less time with fewer accomplishments, than it took the hippies.

Today, ten years later again, we have the hardcores, who find it easy to put down the early punks as well as hippies, for the same reasons. And we also have the neo-sixties types who praise the 60's to no end. And we have a combination of punk and hippie, in both dress and attitude. What's it all mean?

To me, it's a call to really understand history, and what role cultural rebellions can play in widening freedom. Every cultural rebellion is caused by a stagnant, boring, suffocating mainstream conformist society. And every cultural rebellion is bound to be attacked in return, if not physically and politically, then at least by the businessmen, those who would de-fang it by packaging and selling the superficial aspects, surgically removing any deeper contents. The 60's hippies failed to alter socioety by loving it to death; the 70's punks failed to hate it to death. And today, it seems like everyone's either living in a fashion dream (nightmare) of their idea of the past (nostalgia sells, plus it's safe), or they're trying to sell themselves fast before the next trend sets in (or is set up by the mass media). The important thing to recognize about the hippies, punks, and hardcores is that, despite the hype, these were/are all genuine grassroots movements that strive to create their own environments, try to offer refuge for the alienated and those who understood just how sick and empty mainstream life really is, trying to carve out an alternative we can call our own. And despite all the setbacks, the media sensationalism, the capitalist sharks in hippie/punk clothing, there were/are an awful lot of gains made--freedom of choice in lifestyle, social variety, and an ongoing history of resistance to analyze and learn from. And there are still a lot of us who continue fighting and creating. There always will be too, as long as society-at-large remains so twisted and hypocritical.



Welcome to "Web of Interconnections," a column dealing with and about the political apparatus of this world and the secret political forces behind and intersecting into those same elements. The main goal of this column is to bring to light researched facts about events that effect our lives and future. This column is always based upon well documented sources which will be listed so you may read through and hopefully look into further. All of the information in this column is (and I stress) by no means to be taken with a grain of salt. They are the facts and the same elements which will ultimately change the future of your life if you indeed sit back and choose to ignore. I do realize much of the information devulged within this column will seem outrageous and shocking at times, as it was for me four years ago when I began researching, but again, they are well documented and therefore must be considered. I feel I should not have to justify myself, but in these times one must because of the immediate condemnations as "this or that" placed upon such people writing such information. I am personally in no way a communist, socialist or otherwise. I am an individual struggling to hold on to the little of what is left of democracy in this world, one who cares about all people and our future here on earth. You are welcome to send comments, criticism, further information, questions to me at the MRR address, c/o The Irish Rocker. For those of you around the world, it would benefit yourselves, myself, and other researchers if you could keep and eye out for articles in your local newspapers, magazines, etc...for articles you feel that touch on political situations. For example, people in Italy, if you come across an article in La Republica and are able to translate the article into English for me or get someone who could translate the article, this would help immensely. Particulary now that Licio Gelli, Stefano Delle Chiae, and Francesco Pasienza are on trial. You too can contribute to this column by passing information to me for all to become aware of, and by knowledge, slowing the awful menace creeping more powerful everyday-Fascism!!

"JUST SAY NO!?"

"Just say no!" has been told to us because presumably the Reagan administration cares so much for our well being. Precisely what one should say to any form of drug, for the profits made finance covert wars, terrorism, and many other operations by elements looming behind those politicians who have come up with such a catchy and hypocritical phrase. I begin a long, intersecting column on the large web of U.S. intelligence connections and counterparts to narcotics trafficking and gun running.

The Coca Fascista

Finally after four years of stalling, Klaus Barbie -The Butcher of Lyon- is planned to start his trial on the 11th of May, '87. If the trial should proceed as planned without any sudden delays, it should be very interesting to hear what is brought out in court. Because of this trial and the person involved, I shall discuss many researched facts about Klaus for much may indeed remain silent in and around the trial. Klaus Barbie began his career in the ideology of fascism in April of 1933. He joined the Hitler movement and later became youth leader. On Sept. 25, 1933 he became SS No. 272,284, assisted in the central office of the SD. Dispatched to Berlin and trained as an interogator, in 1936 he was assigned to Berlin in the police vice squad rounding up and arresting Jews, homosexuals and prostitutes. In 1937, he became a full fledged Nazi party member, trained at the SD school in the elite leadership course, went on to Holland and finally as a captain heading the gestapo in Lyon, France. Klaus was responsible for the deportation of thousands of Jews who died in concentration camps and the killings of resistance members and its leader, Jean Moulin.

Before, and then after WWII when the joyous tears and screams of people sounded out in the city streets, happy that the war had finally come to an end and the young soldiers had finally come home to stay, several countries who fought against the Nazis would graft Nazis for their own political purposes. The U.S. was one country to graft the most for its preparation for the Cold War against the Soviet Union.

In amongst those grafted by the U.S. was Klaus Barbie. Barbie had a friendship with General Julius Klein, former OSS (the pre-CIA), who acted as an advisor to John J. McCloy, High Commissioner for Germany. This was confirmed by one of Barbie's controls, of the 970th CIC battalion, Erhard Dabringhaus. Immediately after WWII, John McCloy gave orders to hide Barbie. In Executive Intelligence Review (March, 1, 1983), Scott Thompson alledges Barbie was

debriefed by none other than Henry Kissinger. Seymour Hersh, in a book about Kissinger, says the CIC unit Kissinger was a part of specialized in turning Nazis around for use in the Cold War.[2] Klaus Barbie begain as an informant for the U.S. Counter Intelligence Corps (CIC), a forerunner of the CIA in 1947.[3] Barbie and his family would be helped out of Europe through the "rat line":

...he (Licio Gelli) immediately organized a "rat line" for Nazis wishing to flee to South America. His fee was 40% of their money. Another organizing member of the "rat line" was a Catholic priest from Croatia, Father Krujoslav Dragonovic. Among the men who escaped was Gestapo Chief Klaus Barbie, usually referred to as the Butcher of Lyon. Barbie was not obliged to pay either Father Dragonovic or Gelli. The cost was borne by the U.S. counterintelligence Corps (CI) which employed Barbie in espionage work until Feb. 1951.[4]

Klaus Barbie, under the name Klaus Altamann would make his home on the continent of South America, in Bolivia.[5] It is here that we begin the Coca Fascista.

The Fiances of Death

In 1978, Klaus Barbie headed up the Fiances of Death, a neo-fascist para-military death squad that worked for the military dictators and as enforcers for Roberto Suaez, a billionare cocaine dealer.[6] The Fiances of Death kept files of the opposition, followed union demonstrators, threatened and punished subversives. A former member of the gang said, "We even had a private prison for torture, which we left, however to the Bolivians."[7] The Fiances of Death were also responsible for assassinations, including Bolivian Socialist leader Marcelo Quiroga Cruz. Murdering political opponents, investigating journalists, labor leaders, students and the task of destroying small cocaine dealers so the big dealers could flourish with wealth and protection from the military's fiances of death.[8] Klaus Barbie made many new friends, one of which was Emilio Carbone, a neo-fascist Italian who had contacts in Europe. (I'll discuss in more detail, his links, etc. next issue) Emilo Carbone in 1979, told of two "Italian friends" that would soon arrive in Bolivia and offer their help for the military coup being planned. The two Italians were none other than Stefano delle Chiae and his neo-nazi lieutenant Pierluigi Pagliai.[9]

Stefano Delle Chiae

Delle Chiae, a militant right-wing terrorist, was responsible for the Piazza Fontana bomb attack in Milan in 1969 that left 16 people dead, the 1974 bomb attack on the Rome-Munich express killing 13 people, the Bologna 1980 bombing of an Italian train station killing 85 people and injuring 182.

According to the sworn testimony of a disenchanted follower of Gelli, a neo-faascist called Elio Ciolini, this last outrage was planned at a P2 meeting held in Monte Carlo on April 11, 1980. Lucio Gelli was the grand master at that meeting. Again according to the testimony of Ciolini, three of the men responsible for the train station bombing are Stefano Delle Chiae, Pierluigi Pagliai, and Joachim Fiebelkorn.[10]

The purpose of these bombings were to be blamed on the Italian communists and used to sway the people of Italy to the right, known as the "strategy of tension."[11] Delle Chiae was all over Latin America, from Argentina, helping the AAA death squads set by the military dictatorship before democracy returned there, to the Chilean secret police, DINA and to El Salvador where Delle Chiae spoke to Major Roberto D'aubuisson, a World Anti-Communist League member, head of the Salvadorean army and death squad. Delle Chiae spoke on how to deal in combatting subversives and guerilla's.[12]

The Grand Master

Stefano Delle Chiae, interestingly enough, shares a close association with Licio Gelli. Licio Gelli, a member of the Italian black shirts, went off to Spain to fight for Franco in the Spanish Civil War before barely 20 years of age. In the early stages of WWII, as ranking oberleutnant in the SS in Italy, Gelli, as a "liaison officer", spied on Italian partisans and betrayed them to the Nazis he was working for. Towards the end of the war and to save his own skin, he quickly changed sides and helped the communist partisans of which he hated beyond belief to defeat Mussolini, as the Allies were on the brink of victory.[13] After forming an illegal secret fascist lodge in Italy and as its grandmaster, Licio Gelli's P2 or Propaganda Due took "surreptitous and anonymous control" of Italy itself. A secret state within a state. The membership and links intersected into every branch of government and around the world. The first listing is that of the Italian military which P2 had a membership of 195 Italian officers:

92 held the rank of General or Colonel including: 56 Carabibieri officers, 8 admirals in the Italian Navy, 22 army generals, 5 generals in the treasury service and 4 air force generals.[14]

The second listing is that of a partial membership of P2 in the Italian civilian sector:

Interior Ministry: 19 members; Foreign Affairs: 4 members; Ministry of Public works: 4 members; Public Instruction: 32 members; Ministry of State: 21 members; Treasury: 67 members; Ministry of Health: 3 members; Industry and Commerce: 13 members; Finance Ministry: 52 members; Justice, including Magistrates: 21 members; Scienfitic and Technological Research: 3 members; and Ministry of Transportation: 2 members.[15]

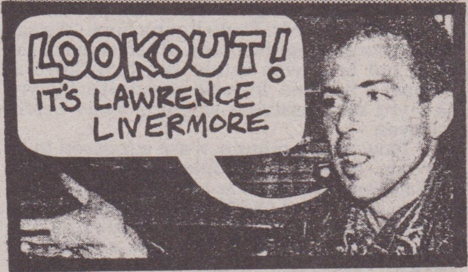
All three Italian secret services, the SISDE, SISME, and CESIS of which its leaders General Grassini (SISDE), General Santovito (SISME), and Prefect Peolosi (CESIS) were members of the P2. Around the world, P2 branches still function in Bolivia, France, Portugal, Nicaragua, Venezuela, Argentina, Switzerland and the United States:

Moreover, P2 interlocks with the Mafia in Italy, Cuba, and the United States. It interlocks with a number of the military regimes of Latin America and with a variety of groups of neo-Fascists. It also interlocks very closely with the CIA. It reaches right into the heart of the Vatican.[16]

P2 also controlled the largest newspaper in Italy, Corriere, and many other smaller newspaper around the country. P2 intersected into several banks, one of them Banco Ambrosiano which bankrupted creating a great scandal in Italy, blowing the whole of P2 into the open, along with the Vatican and many, many people.[17] Licio Gelli's "rat line" helped Klaus Barbie escape to South America and the two became friends and business partners.

I'll go into further detail next month about how and why Licio Gelli and Klaus Barbie became good friends. Briefly, next month's column will also discuss Klaus Barbie's arms dealing with other Nazis that worked for U.S. intelligence, trafficking and how the U.S. was involved in the military coup that Klaus and the Fiances of Death took part. I realize there has been a lot of information thrown at you, but is is important to know who these people are and the connections they have to understand the world even more. Peace, Love and Knowledge.

1). Erna Paris, Unhealed Wounds (Grove Press, Inc., New York, 1985) 2). Charles Higham, American Swastika (Doubleday & Co., Inc., New York, 1985). 3). Ibid. 4). David A. Yallop, In God's Name (Bantam Books, 1984) p. 130. 5). Magnus Linklater, Isabel Hilton, Neal Ascherson, The Nazi Legacy, Klaus Barbie and the International Fascist Connection (Holt, Rinehart & Winston, New York, 1984) 6). The Boston Glove, November 17, 1984. 7). Magnus Linklater, Isabel Hilton, Neal Ascherson, The Nazi Legacy, Klaus Barbie and the International Fascist Connection (Holt Rinehart & Winston, New York, 1984), p. 277. 8). David A. Yallop, In God's Name (Bantam Books, 1984) Magnus Linklater, Isabel Hilton, Neal Ascherson, The Nazi Legacy, Klaus Barbie and the International Fascist Connection (Holt, Rinehart & Winston, New York, 1984). 9). Ibid. 10). David A. Yallop, In God's Name (Bantam Books, 1984), p. 139. 11). Frank Brodhead, Howare Friel, and Edward S. Herman, Covert Action Information Bulletin, Spring 1985 Number 23. 12). Scott Anderson and Jon Lee Anderson, Inside The League (Dodd Mead, New York, 1986) Magnus Linklater, Isabel Hilton, Neal Ascherson, The Nazi Legacy, Klaus Barbie and the International Fascist Connection (Holt, Rinehart & Winston New York, 1984). 13). David A. Yallop, In God's Name (Bantam Books, 1984). 14). Frank Brodhead, Howard Friel, and Edward S. Herman, Covert Action Information Bulletin, Spring 1985 Number 23, p. 18. 15). Ibid., p. 19 16). David A. Yallop, In God's Name (Bantam Books, 1984), p. 133-134. 17). Frank Brodhead, Howare Friel, and Edwared S. Herman, Covert Action Information Bulletin, Spring 1985 Number 23.



Including: The true story of how Lawrence got his black eye and a goodbye (for now) to the USA

It was the day that my band's record had finally come out, and I was feeling pretty feisty as I drove north from San Francisco to deliver some copies of it to little old Laytonville, the town where it had all started.

I just found out, by the way, that some people suspected that there really wasn't even such a place as Laytonville, that it was just some imaginary hicksville that I'd dreamed up to make my bored punk rock city slicker life seem a little more colorful. But yes, kids, there really is a Laytonville, and I've got the black eye to prove it. But more about that in a minute...

Dave MDC was riding with me and we were talking a mile a minute (he talks faster than he sings, and I've had to learn to keep up with him) resolving all the mega-crises and existential dilemmas that define the modern punk rock scene when some catatonic dufus, apparently convinced that I was just a hallucination, tried to drive his car through me so he could get into the fast lane and mellow out. Well, I had to slam on the brakes and pound on the horn and scream and flip him off with both hands (I've always suspected that my true destiny in life was to be a New York City cab driver), and naturally the other guy came back with more of the same.

Hey, but I showed him, right? I was ruling the highway pit. Then I look over at Dave and he's looking back at me like I was some maladjusted skinhead who was waving an American flag and *sieg heiling* in the middle of "John Wayne Was A Nazi."

"Hey, calm down," Dave tells me, "It's not worth getting yourself killed because somebody else is an idiot." Then he launches into this Porky Pig and Daffy Duck story about when Porky picks up Daffy hitchhiking and lives (barely) to regret it. By the time Porky's getting pounded into the ground by some bruiser that Daffy honked the horn at (Daffy meanwhile turned into a dog yipping at his heels), I'm laughing so hard that I've forgotten all about the pinhead that had gotten me so mad.

Then suddenly I remember, this is Mr. Millions of Dead Cops? And he's the one that's all peace and love while I'm foaming at the mouth because one person made one dumb mistake? I felt like kind of a jerk, but then I didn't feel so bad anymore, because Dave has a way of being able to point out to people how ridiculous they're being without it being an ego

thing. Something I've got to work on more...

But then I dropped Dave off, and apparently the lesson I'd thought I'd learned got off with him, because that night in Laytonville, I started honking my horn without looking where I was going all over again. There was a town dance that night, and our band was invited to play a guest set. We're not real popular in Laytonville, in fact, we're pretty much the town's musical joke, except for the hundred or so people who'd like to kill us.

Unfortunately, one of those people was there that night, a big burly guy who looks like Paul Bunyan with a beer belly. He's sort of a musician, calls himself Piano Jimmy, and plays the kind of aimless boogie jams that people used to get into back in the mid-70s after they'd taken a lot of drugs (of course in Laytonville the 70s have yet to arrive for a lot of people). Anyway, Jimmy is one of the LOOKOUTS' biggest non-fans in the county, and in fact he personally chased us off stage last time we tried to play Laytonville.

But that wasn't going to happen this time, I mean, we were actually scheduled to play and everything. Wrong again. As we were setting up, Mr. Piano Jimmy hops on stage and starts playing the piano. Then some of the good old boys who drink with him down at Boomer's Bar join in, and bingo, it's Lynyrd Skynyrd on Quaaludes slugging away before our eyes.

Now wait a minute, we're supposed to be playing. And all the people are leaving, cause it's late, and this band is pretty bad (yes, even worse than the LOOKOUTS). But the guy won't get off stage, not when we ask him nice and not even when I call him all sorts of names.

By now there's steam coming out of my ears, eyes, nose, and every other hole in my head, and I've forgotten all about the lesson I'd gotten from Porky, Daffy, and Dave. Somehow forgetting that Piano Jimmy outweighs me by about 100 pounds, I scream and I taunt and finally I stick my hand in and try to fuck up his playing.

Well, that did the trick. He came off stage, brought his big fat fist with him, and put it right in my eye. Way punk rock, huh? It hurt pretty much, and it turned all puffy and purple until it was the most spectacular black eye of my life (don't get the wrong idea; it's not like I go around collecting them). And it was pretty funny after a while, at least all my "friends" thought so, and I have to admit I did, too. But at first I was really mad at myself, just like I always am when I manage to get myself into some totally stupid fight. When you're as skinny and non-aggressive as me, you can't afford to be losing your temper. In fact you need that temper. Hang on to it for dear life. Right, Lawrence? Lesson learned again, OK? Well, let's hope so...

In other, more pleasant news: by the time you read this, I'll be somewhere in western Europe, so if you see me, invite me to come live at your house and eat your food and everything... My black eye will probably be better by then, so it might be harder to recognize me, but if I'm not getting enough invitations, I may take some shoe polish or purple mascara and paint it back on.

These last few days of getting ready to leave have been pretty intense for me, though. I mean, I'm ready to get the hell out of the not so good old USA for a while. My last night here I went to the Gilman Street Warehouse, and it was a great show, a great crowd, but in the middle of the pit there were two or three short-haired individuals with their chins sticking out, ramrods up their butts, and American flags sewed on their flight jackets. Real cute, I thought. That was the same week that Benjamin Linder, a young man from Oregon who went down to Nicaragua to help build a dam and provide electricity to people who'd never had it before, was blown up by a contra hand grenade. A hand grenade marked made in the USA, and shipped down there personally by one sick motherfucker named Ronald Reagan and paid for in money and blood by every one of us who by choice or not call ourselves Americans. No, I'm not feeling too proud of my country right now...

But that was the only real unpleasantness at Gilman Street for me that night, and that brings me to the hard part about leaving. In the space of an hour or so, I said goodbye, with lots of hugs, and even a few misty eyes, to three or four times more friends than I ever knew I had. I remember back to last summer when it was just a dusty warehouse and a crackpot scheme in the heads of a few dreamers too far gone to know that things like this just don't happen in 1980s America. But it did happen, and it's still growing, and I'm going to seriously miss being a part of it for the next few months.

Yeah, there's still hope, enough to keep me going, anyway. In fact, I haven't felt the kind of energy that's starting to stir around San Francisco and Berkeley since way back in the 1960s. And I know this is probably totally unacceptable to even mention in an official hardcore punk rock publication, but underneath it all, I feel a hell of a lot of love.

Oh yeah, one last note to all my extremely patient correspondents: since I won't be getting your letters for the next few months, I'll probably be even slower than usual than answering you. On the other hand, given my recent record, a lot of you probably won't even notice the difference.

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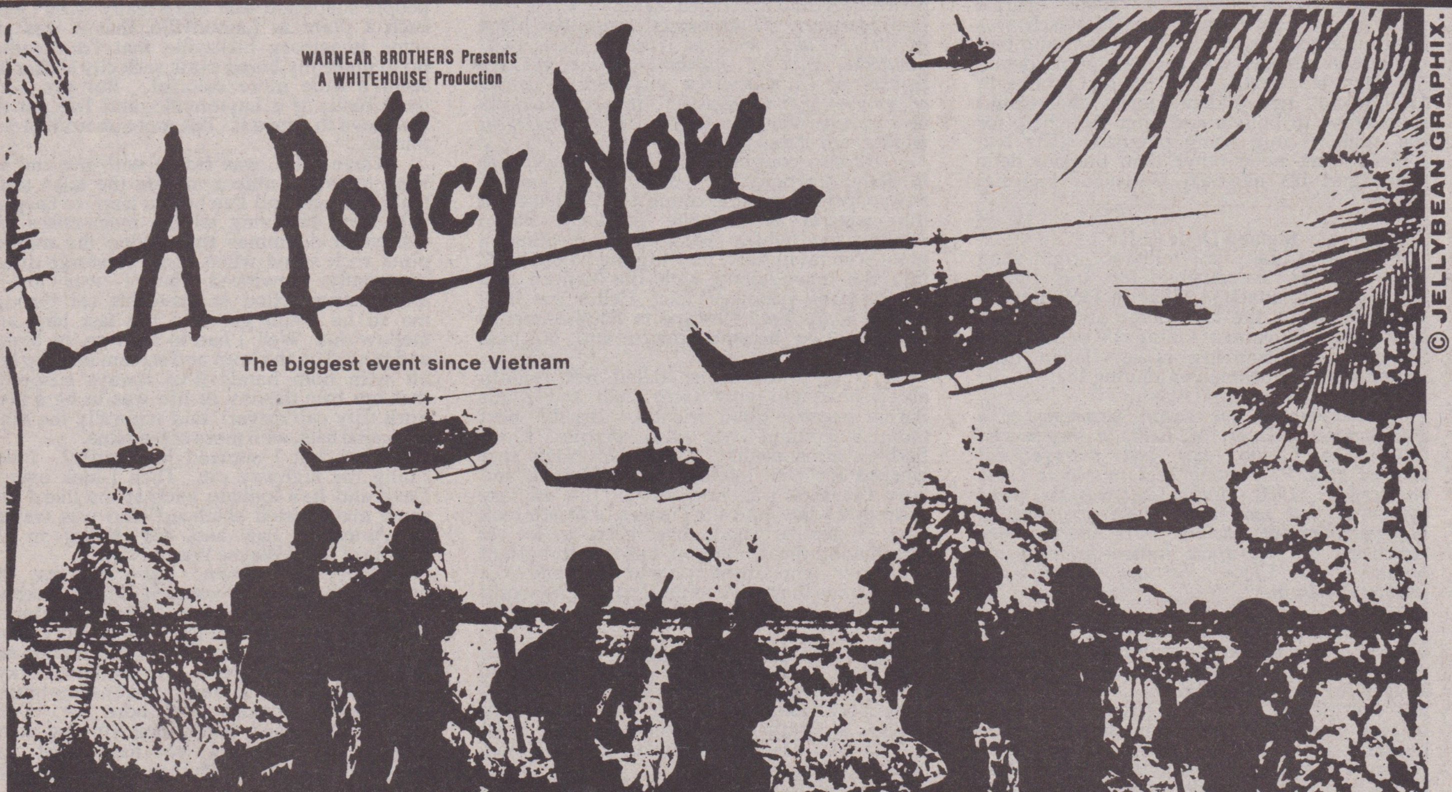

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A MESSAGE TO RECORD LABELS, BANDS and STORES from TOXIC SHOCK

We regretfully announce the closing of our South/Central distribution branch in New Orleans. We've had difficulty in continuing operations there with the regional economic decline, rising overhead costs, and dropping sales. As of April 30th, all accounts and affected parties should refer to the main and now only

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First they came for the Communists, and I didn't speak up because I wasn't a Communist.
Then they came for the Jews, and I didn't speak up because I wasn't a Jew.
Then the came for the trade unionists, and I didn't speak up because I wasn't a trade unionist.
Then they came for the Catholics, and I didn't speak up because I was a Protestant.
Then they came for me, and by that time no one was left to speak up."
—Pastor Martin Niemoeller

REFUSE AND RESIST!
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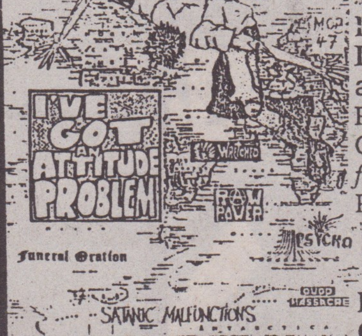
Concerned people and activists are coming together from across the country on June 5-7 to launch a national political and legal counteroffensive against the agenda of "Resurgent America."

The stakes in the current situation are very high, and the vision of those who take up this struggle should be equally high. Up to this point the public discussion of the new state-enforced morality and crackdown has been far too one-sided. Our vision should be to dramatically end that, by giving a very public presence to that significant body of dissenting opinion that does exist and must grow.

LOCAL BANDS FROM ALL OVER THE WORLD



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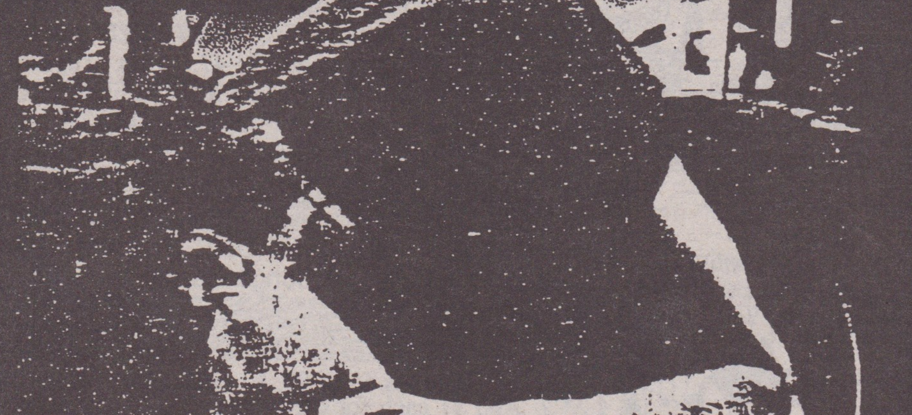

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Dead Silence

Manifest Destiny Tour of Amerika 1987

The term Manifest Destiny came into use among Amerikans in the 1800's as a defense for territorial "expansion"; Many Amerikans believed that a celestial design lay behind the extension of Amerikan institutions. With that attitude in mind, Amerika "expanded" into Texas, Oregon, the Mexican War, Alaska, and the Spanish-Amerikan War. Today, we continue to "expand" our institutions into other countries, usually at others expense. But, after all, it <u>is</u> for the good of the world, isn't it? Just ask the Indians, the poor, the blacks, the homeless, the Central Amerikans, the Africans...

June 12 Salt Lake City
13 Twin Falls
14 Boise
15 Seattle
16 Portland
17 Eugene
18 Reno *
19 Davis, CA
20 Berkeley
21 SanLuis Obispo
22 San Diego
23 Las Vegas *
24 Pheonix
25 Tuscon
26 El Paso
27 Albuquerque
28 Colo. Springs
July 1 Rapid City, SD
2 Omaha
3 Lawrence, KS
4 Des Moines
5 Green Bay
6 Kenosha
7 Chicago
8 Muskegon, MI
9 Detroit
10 Toledo, OH
11 Morgantown, WV
12 Lexington
13 Butler, PA
14 Philadelphia
15 New Brunswick, NJ
16 Hartford
17 Albany
18 Burlington, VT
19 Providence, RI
20 Richmond
21 VA Beach
22 Raleigh
23 Charleston, SC
24 Orlando
25 Melbourne, FL
26 Atlanta
27 Memphis
28 N. Orleans

More dates to follow!!!
* We have yet to make any contacts in these cities. Can you help? Write!

All dates are subject to change. You know how shows can go! Check your area for exact info!

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Arcata- Lots of gigs and bands happening up here in far northern California. The big gig is DOA at the end of April and it features the return of AGENT 86 to live gigs.

Mike and Michelle from Agent 86 have been putting on gigs at the university campus for over a year. Costs are low and so is the door, never over $4 (usually $3).

The only unsettling events recently

EGGLY BAGELFACE

have been gigs at a place called Topper's. Mike used to do gigs there four years ago, and recently MR. BUNGLE has gotten gigs there somehow. The only problem is Bungle is asking an outrageous amount of pay, and the opening bands don't get paid at all. On top of that, the cover is high ($4 or $5). Most of the out-of-town bands that Mike and Michelle put on get paid around

CONTAMINATION

$100; Mr. Bungle has been paid as much as $300 at Toppers. Hmm...

Great new locals include: TERMINAL SICKIE, CLOBBER MONKEY, and DORF. Thanks to these bands for coming to Arcata: DOA, Lethal Gospel, Sea Hags, Faith No More, Black Wedge Tour, NoMeansNo, The Zarkons, Death Sentence, Sick To Death and Spore. Thanks to these locals: CLOBBER MONKEY, THE LEFTOVERS, EGGLY BAGELFACE, MR. BUNGLE, WORK FAIRE, CEREBRAL PAISLEY, CANCER US, CHICKENFOOT, and CROW OF ANGELS. No thanks to these bands for not showing up or cancelling at the last minute: Clown Alley, BGK, Problem Children, Dayglo Abortions, Cheetah Chrome Motherfuckers. We're sorry we had to cancel Mad Parade. Bye. Mike Briggs/ P.O. Box 4754/ Arcata, CA 95521 Mike or Michelle (707) 822-2042

East Bay- Hey look, it's time for another Eastbay report! The sad news to report this time is that SOUP played their final show and has disbanded. The show, at Independent Learning School as a benefit for the student council, was a success both as a show and a fund-raiser. We (CRIMPSHRINE) played, and then NEUROSIS, and then a great set by Soup covering almost all of their songs plus a few covers. It was good to see a band leave with a bang when they broke up instead of just fizzling out. The good news is that all

SOUP

Photo: Murray Bowles

of the former Soupsters besides guitarist Tom are working with a new guitarist on a new band, with new songs except for a few Soup faves. Meanwhile Rich and Sergie are also filling in as rhythm section for SWEET BABY JESUS, who are sounding better than ever and planning on recording a new demo soon...

Now that shows in S.F. are scarce (well, not quite yet, but will be soon with the pending closure of both the On Broadway and Mab), things on this side of the bay are really picking up. Shows at the Twilight Zone in Alameda are continuing on a regular basis, but are a little high-priced for me... We at Gilman St. Project have decided to start flyering for shows, and are experimenting with more diverse bands, at least until summer comes, along with all the touring bands. For now it's punk bands on Saturdays and other music and events on Friday... A new club called the Milk Bar has opened up on Northside, but it has an over-21 age policy, and may not provide anything more than what the Berkeley Square already provides (usually, a place to hang around outside listening to the music and wishing you could get in). Still, it's good to have something else to fill the void that the Keystone closure left in Berkeley years back, and I wish them luck... Superb Productions has started doing shows at the Pauley Ballroom again... Ruthie's is even supposed to be re-opening its doors in Oakland, but I don't know the details... The big news, probably the East Bay event of the year, was the mega-show put on in Sproul Plaza with ELECTRIC SPAGHETTI, HEAD, STIKKY, THE VAGRANTS, SLAMBODIANS, CORRUPTED MORALS, MDC, BONELESS ONES, and ISOCRACY. Crimpshrine was also supposed to play but I was skeptical about the show happening at all, and I'd already had to lie to my boss and say I had a doctor's appointment so I could play at ILS the day before, so I blew it off. And boy did I fuck up, not only did we miss out on playing the show, I didn't even get to see it, and then everyone kept on coming up to me for a few days afterwards and telling how great and how fun it was. Congrats anyway to Brian, Erica and the others who put it on for actually getting together and organizing something on that large a scale... It's not really a club, but I've been meaning to put in a few good words about the Cave Theater for a long time. It's located on Telegraph by Dwight, right next to Fred's Market, and features not only good movies at decent prices, but poetry readings, acoustic music, art shows, spoken word and a lot more. The people are real friendly, and they are looking for others with new ideas and talents, so stop by and check it out. Also, if you know how to get a hold of old 60's trash & gore flicks, do them a favor and let them know - - they'd really appreciate it...

And since I'm talking about places to go in Berkeley, I might as well add my opinion on the coffee situation... In the Telegraph area, I'd say the Heidelberg is the best deal, with 45¢ coffee and 25¢ refills. However, if the dead animal decor turns your stomach, and you want slightly better brew, go up Durant to Cafe Renaissance which also has 25¢ refills. I also like the Med but I can't always deal with a full-on cafe scene, plus there's no price break on refills. The University Cafe and Cafe Durant are pretty good, but both are only open during the day. Cafe Durant's coffee isn't actually all that good, but it is nice to sit out on the balcony in the sun; University Cafe is actually quite good, in fact, it's the closest thing to Denny's you'll find without having to venture into Emeryville for your caffeine. Cafe Neutron and I-Hop are still the only places ever open all night in Berkeley, but I try to

THE SWEET BABY JESUS

Photo: Murray Bowles

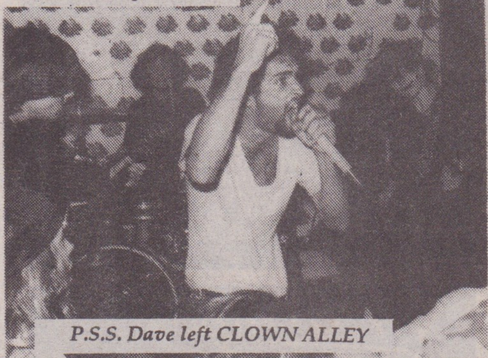
avoid drinking coffee at either because Gud Fud Mud and I-Hop dirt both make me feel like there's a rock in my stomach. Basically, if it's after midnight in Berkeley and you need coffee, you are out of luck. But, if you have transportation, then check out Dave's, Biff's or Colonial Donuts in Oakland, or Denny's in Emeryville, you can also go to Winchell's or 7-11 in Albany or Nation's in El Cerrito, but they aren't nearly as cool as the Oakland spots... And that's it for the coffee report. Next week: Where to eat for cheap in the East Bay...

Back to band news, a few odds-n-ends... SPECIAL FORCES second album is out, on the same German label that put out the Life is a Joke compilation album they were featured on... The old bassist of Sweet Baby Jesus has a new band called the CANVAS BACKS... CANCER GARDEN album in the works... The band with Basic Radio leftovers that I mentioned last issue is now complete, and has a name - - OPERATION IVY, one of Isocracy's old names...

And that brings to an end another episode of the Cometbus Eastbay Report. See ya next time around... Aaron.

P.S. Good news to those who sent for Cometbus #23: my new job is pretty kickback, so I'm forcing myself to answer at least one letter a day while at work, guaranteeing that I'll be all caught up on my mailing by around October. Be patient.

Photo: Murray Bowles



P.S.S. Dave left CLOWN ALLEY

P.S.S.S, Anyone know an address or the whereabouts of Jennifer G. (Seattle area) or Lauren L. (Hollywood area)? I'd really like to know...

Fresno- Fresno's happenin's --we have been having shows again after a dry spell.

COCKTAIL WAITRESSES FROM HELL

Any bands going from L.A. to Frisco or visa versa should stop by here and play. We are half way between LA and Frisco and it's a logical stop for bands traveling up and down the state. Here's the facts. Just the facts, Ma'am.

THINK TANK

Ruthless Productions (Mark Anthony/ 1131 N. Yosemite/ Fresno, CA 93728) is putting on shows at the Knights of Columbus Hall (cap. 325) and at the larger Eagles Hall (cap. 450) (209) 268-5998. Mark recently put on a Fang/ local bands show that went very well, and is putting on some more shows in the near future. Give him a call... Art As A Hammer Co-op/ Paul Cruikshank (209) 298-7663/ 350 Minnewawa #121/ Clovis, CA 93612 is also putting on shows at the Knights and

CAPITOL PUNISHMENT

Photo: Brook Taylor

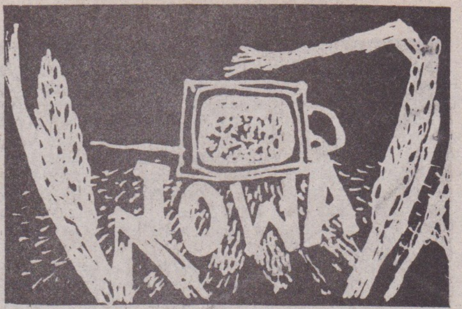
just had a great show there with CAPITAL PUNISHMENT, Victim's Family, SAD BOYZ, COCKTAIL WAITRESSES FROM HELL and PLAID RETINA...

THE SAD BOYZ, c/o Mojo (209) 264-9333/ 1436 W. Weldon/ Fresno, CA 93705, are a new band on the scene. They are a shit- kickin', beer drinkin' group of fellows that play thrash and mid-tempo punk with verve and sincerity. Already a hit with the local crowd! They are looking for gigs out of town, so, give 'em a call... CAPITAL PUNISHMENT, (209) 292-4605/ 1729 E. Belmont/ Fresno, CA 93701 are still at it and are in the process of releasing their second album, Slum With A View, on the We Bite record label out of Tubingen, Germany. C.P have been together five years and looking forward to their third national tour in the fall. C.P. has also been playing a lot in the San Francisco Bay Area lately... THINK TANK c/o Matt Dunlap (209) 431-4449/ 6756 N. Lafayette/ Fresno, CA 93711, are awaiting the release of their debut 7" EP, "What Now?" on the Mind Matter label out of S.F. THINK TANK have been together for several years playing their unique blend of punk and rap music. Great lyrics!... ERATIC BEHAVIOR, Sean Baird (209) 292-6463/ 477 Pico/ Clovis, CA 93612, have a dynamic sound including elements of punk/ thrash, jazz/rock fusion and metal. They have been playing around a lot and hope to go into the studio soon... PLAID RETINA c/o Matt Morris (209) 732-9386/ 801 N. Akers/ Visalia, CA 93291, are three talented youths that have just made a studio recording of some absolutely exciting thrash with socially aware lyrics for an upcoming 7" EP. Everyone that has heard their tape is raving about it! Really good stuff... COCKTAIL WAITRESSES FROM HELL, Larry Hobson/ (209) 252-5093/ 5908 E. Kings Canyon/ Fresno, CA 93727, sport the guitar sounds of one Dave Prop, who used to be the bass player for Sado Nation out of Portland, Oregon. COCKTAIL WAITRESSES cover all bases, playing punk, thrash, funk and even country.

There are other bands in the forming stages, such as BALANCE OF TERROR, CHRONIC INSANITY, and FELONIOUS ASSAULT. Also, the "new wave" band scene is active with such bands as THE MISS ALANS, RUTH AND THE HYPOCRITES, PURE DEATH and LOVE ROD EXCHANGE. There are a couple of happening metal bands, ANNIHILATION and BETRAYAL. There's a really cool rockabilly band playing covers of 60's rockabilly hits with a fiery drive, they're called CHACHI RENO & THE STINGERS. Chachi's got the best pompadour around!

Well, that's about it. Thanx, and don't forget to call or write any of these promoters or bands listed above if you're interested.

Dale Stewart/ Capital Punishment



Iowa City, Iowa is a university town of about 60,000. There's lots going on here musically, and though the scene's grown apart and less "unified", it continues to be strong, diverse and vital.

Two clubs here currently book alternative music: the Central (319-337-9492, Kevin Gibson) and Gabe's Oasis (319-354-8008, Doug Roberson). The oasis is more willing to book unknown bands and has more all-ages shows than the Central, but the Central benefits from a strong regular crowd. Hall shows have declined but still occur; we had Live Skull and Savage Republic last October. For the remote possibility, call David Murray (319-337-9806).

The local band scene is outstanding. With the advent of local label Smudged Records, bands are beginning to get some of the distribution they deserve, and it seems as though everyone's putting out a record or a tape. Our thrash monsters SUBURBAN

STIFF LEGGED SHEEP

Photo: David Conklin

RED THROB

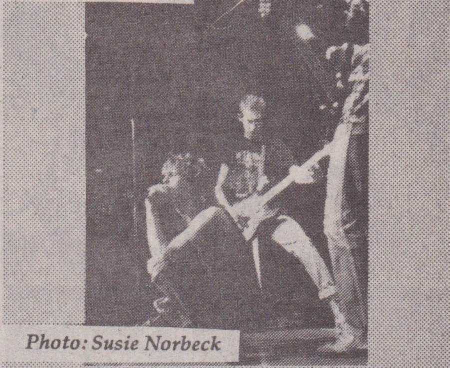


Photo: Susie Norbeck

STICK DOG

Photo: Schmidt

DEATH TRIP just put out an LP and are already planning their second; though they won't be touring again this summer. They are interested in playing around the midwest (call Jason at 319-351-2015). And if you don't have the STICKDOG LP yet, then get one: Their "demented ugly vertigo" (--Dogtowne) on this slab is only exceede by their live experience. They're also at work on a new LP and are pondering a move to San Francisco (for gigs call Paul at 319-337-7297).

When not kidnapping pregnant midgets for their latest video, the IOWA BEEF EXPERIENCE pounds out a diverse hardcore attack kind of like the Toiling Midgets on 78 rpm. They've put out a tape and are working on a single (contact Chris or Simone at 319-337-3351). Our Stooge/MC5 obnoxious grunge spewers RED THROB are currently drummerless but will not be out of it for long (contact Ed at 319-337-2025). Their tape is available, however; send $4.50 to Box 1801/ Iowa City, IA 52244. The BURLAP ELEVATED put out a cassette of their fem funny punkobilly madness but seem to have split up; however, new projects seem to be forming from this. Their singer Beth is continuing hardcore show "Guilt and Revenge" on local radio station KRUI with Jason of S.P.T. Beth also writes record reviews for the college newspaper. Promos can be sent to Beth Lucht/ 702 Iowa Ave/ Iowa City, IA 52240, or call her at 319-351-3566.

Also of note is Record Collector, one of the best record stores I've seen anywhere. Kirk, the proprieter, has really helped out the scene here with fair prices and diverse stocking. He even sells local products at cost! Contact Kirk at 4-1/2 So. Linn/ Iowa City, IA 52240, or call 319-337-5029.

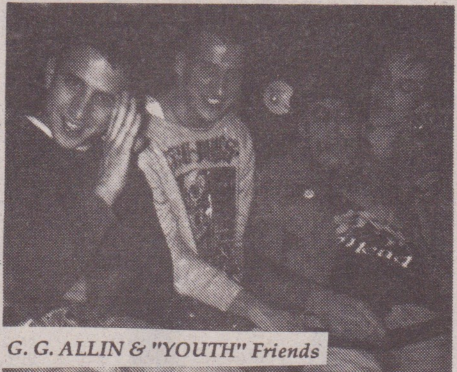
That leaves my band, STIFF LEGGED SHEEP. We had a great time on our last tour and are going to go out yet again in August. We may put out an LP this summer, if we have the $. Currently we've got our old 7" EP and a live "bootleg" tape. For shows, call Matt at 319-351-3566 or Dave at 319-337-9806, or write to me at Smudged Records/ Box 8907/ Iowa city, IA 52244. Smudged carries every product mentioned here, and I can send you a catalog if you want. Thanx to everyone who saw/ helped us out on our previous tours (esp. Eric Cope) and we hope to see you soon, and thank you for reading. --Sheriff Paul

Internationally known rockstar Marshall George, of the FALSE PROPHETS just called to ask me to fill in for him this month since he is busy recording their next record. No problem.

My name is Marc SHAMU Rentzer aka (in FL anyway) Marky the dateless farting boy wonder jew punk. I play hot rockin guitar in NY's legendary LETCH PATROL. Now let's get down to business.

Ahh -- Hmmm -- who's ass should I kiss first? Hmm, who has a record label? HMM AHA! MYKEL BOARD and ARTLESS just left for a European tour. HAPPY WORLD and LETCH PATROL and ARTLESS played at a goodbye party for Artless in an all night jam at Giant studios. It ended with a massive graffiti assault all over the building. We were 86'ed.

The above 3 bands and NEW REPUBLIC played a benefit for the Feed The Hungry organization. Much thanks to Happy World of Colorado. They were one of the most exciting bands I've seen in a while. The highlight of the night was when Harris - ment, singer of Letch Patrol, broke his leg on stage, and the band refused to stop playing. Harris was forced by aggravated band members to finish the set while lying on the floor in the fetal



G. G. ALLIN & "YOUTH" Friends

position. Incidently, Letch Patrol was on "Midnite Blue", a cable porno station put out by Screw magazine, and caught lots of shit for that. Don't ask. Just cuz we got to hang out w/ Al Goldstein and Seka (no shit), there's no cause for concern.

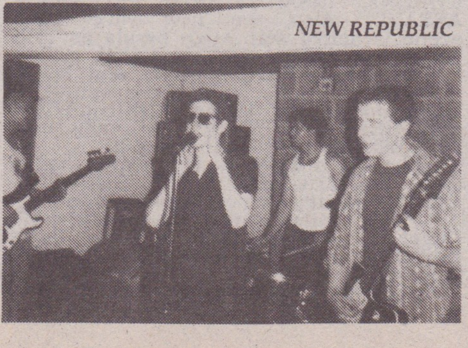
Enough hyping my own band. Onward! Letch Patr- just kidding. There was a benefit to free Charles Manson at Darinka, but the cops stepped in. OINK. You can buy his record (killer folk music) from Malcolm at T.P.O.S. and Trash American Style in CT. Call 775-9079. Manson's new autobiography rules as well. Buy or die.

YOUTH OF TODAY have a new record

LETCH PATROL

out. Great thrash, great lyrics, and is a cut above most bands that they usually get lumped together with. Ray Cappo (Y.O.T.) has started putting on shows at the Pyramid club. The 1st gig was a benefit for Some Records, a local record store. TOKEN ENTRY, WARZONE and SICK OF IT ALL played. Craig is out of Y.O.T., and is in STRAIGHT AHEAD full time now. Y.O.T. is looking for a bass player. Carl (ex-PSYCHOS) is in UNDERDOG now as the new singer. Stoo & Rat (both ex-PSYCHOS) have a new band and will be playing soon... THE BRAINDROPS, a very diverse original band into punk, noise, reggae, experimental and more are looking for a drummer. Call Anthony (718) 778-2535. They incorporate raw rock & roll with new technology.

APPLE is coming out w/ a new record. If it sounds half as good as their last tape, it's gonna be great. They need a drummer so if you believe in Autonomy, Peace, Pacifism, Liberty and Equality, call Mike at (718) 232-0542... STILL BORN played CBGB's, and were real good. Hope to see them more often. There may be a GG Allin, Artless, Letch Patrol show in Brooklyn soon, so keep your ears open. There will be



NEW REPUBLIC

a benefit at CBGB for the No More Censorship Defense Fund. FALSE PROPHETS, HOPE, RAT AT RAT R, NEW REPUBLIC, WHITE PLASTIC and 20 other bands will be playing. Unfortunately, most of the scenesters who hang out at CB's, won't be there that day. People wheeze & whine about supporting the scene, but somehow always fail to show up to gigs like the one just mentioned. That's a shame, because Jello needs & deserves support from a punk scene that he put a lot into. The place will still be packed, but not by NY scenesters. That's ironic to say the least. It's also strange that people pay 12-13 dollars a sucker for Rock Hotel gigs, but don't show up for free gigs and 3 dollar gigs with 6 bands playing, or $6 gigs with 25 bands. That is a big problem in NY. Independent, alternative gigs are sparsely attended. Next.

New Beginnings is putting out the Negazione record soon. Happy Birthday to Bessie at New Beginnings. She's 23. The new Smash Apathy zine will be out soon along w/ Waste of Wood by - you've guessed it - Letch Patrol. Letch will be shown in the nude in the next issue. "Feed The Hungry" are still going at it. Call Gus for info: (718) 426-7587. OK, there is a new place to play at in NY. It's in Brooklyn at John Kessel's (of you've guessed it - Letch Patrol) huge basement. The people running it are supposedly going to be very selective as to who plays there. call 858-6845 for info. Poets, musicians, you name it.

Hello to Helen & Habby in England, Duna in Germany, Antonio & CCM in Italy, Cathy J, Carmen and the rest of the FL crowd, and all the great people I met last summer whilst roadying for False Prophets & CCM on their tour, especially Marc in Maine. Goodbye to Paul who is moving to England. Good luck pal. It's been a pleasure communicating with you wonderful people. Peace & love folks! Drop me a line. Send all fan mail to Marc Rentzer/ 1450 E. 3rd St/ Brooklyn, NY 11230. Up yer bum.

THE STATE OF THE STATE OF VIRGINIA SCENE REPORT: Things are really... well, hip, chic and fashionable here in Ol' Virginny. Lots of goings on, both new and old... so read on.

MARCH, 1987 -- The Only Alternative zine (Richmond) and Chronic Effort zine (Va Beach) are doing a lot of work together. Their current project involves raising cash for a youth hall in VA Beach, through benefits and a compilation tape. The compilation will consist of two cassettes and a big booklet, with information on all the bands involved and more. We are still looking for bands, so write us soon. Send 2-3 songs (decent quality) with lyrics, band info and photos/art to David Kabler (349 Pike Circle/ Va Beach, VA 23456).

From the West, Mark Ennis reports that, in Harrisonburg, there are a couple of bands still kicking. TREES FOR LUNCH are re-recording their demo, which should be available as you read this. Another band, FLOWERS OF DISCIPLINE, have a 7-inch out now. They are not thrash, but "loud, sharp and punk." So sayeth The Wizard. for more info about this area and the bands, contact Mark (P.O. Box 1291/ James Madison Univ/ Harrisonburg VA 22807)... A bit south of there, Steve Slack and KICK-IN-MAN-MUSIC report that Roanoke is a neat town... Lynchburg, home to Jesus Hell Falwell (sorry, Steve), is just developing a scene. Mail encouragement and live bands to Dave (SS#225-98-1447) (Route 2 Lot #52 Evergreen/ Lynchburg VA 24501). He's also working on a newsletter about the various activities of Amerika's favorite Saint.

In Hopewell, THE GUILTY are alive and well, having recently played several shows and benefits in the area. They've progressed much since they formed back in 1919 and now boast a very powerful crossover sound, more metal than core. And with a stage presence like theirs, they've gotta be good... right, Beefcake?

HONOR ROLE are back from a trip on the road, this time with a band from North Carolina, CORROSION OF something, CONFORMITY, I think. They've been pretty busy along the DC/ Richmond/Raleigh circuit and recently played with PLEDGE ALLEGIANCE in Raleigh. Rumour is that Pen Rollings and Vance Thomas were married in Reno, returned to VA, were divorced and will be in all the tabloids. Check these guys out. (tour ends in mid-April) (HONOR ROLE/ 9 South Pine St/ Richmond, VA 23220)

THE PREVARICATORS have played several benefits (for Jello and The VA Food Bank), and have finally settled on a new line-up. They recently put on a show with MUDD HELMUT and POP TONTO and their set has seemed to move to more of a heavier sound, but they still boast the same power. They will definitely be in the studio in May to record LP #3 and July will be the time to see them on their US tour. (Disrupted Records/ PO Box 14742/ Richmond, VA 23221)

WHITE CROSS will not reform.

POP TONTO has finally put out their first album, featuring 12 powerful songs with hard- hitting lyrics. These guys personify hardcore, except they don't have mohawks. Time To Think is another Disrupted Records release and is available for $6.50 from the address above. They've played locally in the past month or so about 300 times, with mixed reactions.

THE SERVICE are still together, recently playing shows in NY City and Richmond. They have a second tape out now, with all new recordings and are currently looking for a label to sign to. Both tapes are available for $5 each to (THE SERVICE/ PO Box 5125/ Richmond, VA 23220). Intelligent lyrics and a very punk/punk/ funk/ punk sound are these fellows specialty.

PLEDGE ALLEGIANCE has broken up, with "core" members Taylor and Bo Steele working on an unnamed band with Monty Jones (ex-NATIVE GREEN) and Greta and Dewey (ex- UNSEEN FORCE). I saw their practice last week and they will definitely be rockin' out soon!!! The remaining three P.A.'ers have formed a three-piece that, rumor has it, is incredibly good. Time will tell... (Taylor Steele/ 6329 Ridgeway Rd/ Richmond VA 23226).

SORDID DOCTRINE is taking the city by storm. After playing with COC and DAYS OF in January, they followed up with a show with THE GUILTY and SCREAMING FOR CHANGE that was awesome. A great crossover band, perhaps the most intense in the area, these guys are destined for... well, heck, a lot of stuff. One of the most popular bands with the kids now, check out their cassette and see why... (BIG NEWS... S.D. is now composed of 3 ex-members of GRAVEN IMAGE!!!) "And Then The Rain Came" $3.50 ppd (Dwayne Curd/ 19 S. Lombardy St/ Richmond, VA 23220)

SCREAMING FOR CHANGE played their first show in mid-February and were great! Dave Smalley, look out. Made up of local high school kids, these guys are a very positive, straight- edge band. They've played three (I think) shows and have some definite potential... lots of XXX's showing up on hands at local schools... (Caine Rose/ 8221 Robert Bruce Dr/ Richmond, VA 23235.

THE ALTER-NATIVES and ALWAYS AUGUST both have hot releases out now on SST Records. Both of these bands present original and creative music and make the word "alternative" come alive and both of them left for national tours at the end of February. If you get a chance, see these bands!!

Other bands still around are GWAR, who recently played a show with AT WAR and HONOR ROLE. GWAR presents a very interesting set, complete with fantastic props, battles and great fun. I think they're working on a movie now, but when and where it'll be available is a big ?. And they have a top-secret line-up that promises to be hot.

GEEK MAGGOT BINGO is back, with rotating bass players. They are supposed to be playing a few out-of-towners with GWAR and just recently played at a TOA benefit, where they drop-kicked dead chickens... ouch!

UPRISING, I think is still around, but I haven't heard much from them... DENNIS' PROBLEM is another new band made up of two ex-PLEDGE ALLEGIANCE-er's. A three piece, these guys are allegedly a very incredible straight thrash band, but I've yet to see them. They hopefully will be playing shows by March or April and have a demo available for $4 to (Mark Corbett/ 514 Wingrow Rd/ Richmond, VA 23229).

As far as the Virginia Beach scene, which is just over an hour east of here, there seems to be very little going on. DISARM is still together and are playing in Raleigh with NUCLEAR ASSAULT. Other than that, who knows? Chronic Effort fanzine is still going strong and should have a new issue out soon. It's $1 ppd and the address is at the beginning of the report (Dave Kabler). Hopefully they can get things rolling down there, so write them for more detailed news. And people from the Beach, write me with more details.

The Only Alternative has issue five out and issue six on the way, by June. $2 ppd for one, or get both for $3 ppd to John Sarvay/ 2833 Jeffers Dr/ Richmond VA 23235.

Dewey is still doing occasional shows here in town and has had lots of success, with turnouts exceeding all expectations, which is great. ROCKITZ is starting to be helpful in setting up good shows. NEW HORIZONS has been taken over by the DeadHeads and Oneness of JuJu folks. THE PYRAMID, after months of "thought" has decided to re-open its doors to punks for Sunday matinees and other shows, but I think it's only because Dewey has showed that there are people willing to turn out. So, call Dave at Rockitz at (804) 358-7787. Mark Thomasson is booking for The Pyramid at (804) 359-8849. Last resort, get in touch with me and I'll do what I can, which may or may not be helpful.

That about covers everything in the state, except Northern VA, who are usually handled in the DC reports. If I missed ya, it's cuz you missed me, so write us! Peace and Freedom, John Sarvay/ TOA 2833 Jeffers Dr/ Richmond, VA 23235 (804-272-0690)

P.S. What's a Todd?

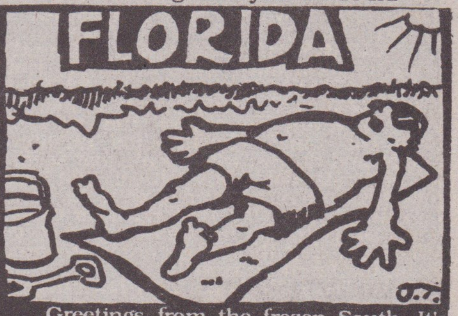
Last minute news... Everything is moving so fast here that it's hard to keep up... Jack Kemp will be running for President in 1988, don't vote. Dick, in CANADA, write back... Hot bands to see on tour this summer: YOUTH OF TODAY, VERBAL ASSAULT, DEAD SILENCE (the ultimate in kick-ass bands... and they didn't even pay me to say that), JUSTICE LEAGUE, FALSE LIBERTY, and zillions more. Go to shows, be active in your life and show you care for yourself and others... a message from your local PTA.

THE GUILTY

SCREAMING FOR CHANGE

GEEK MAGGOT BINGO

Photos: Adrian



Greetings from the frozen South. It's the 3rd of April and the outside temperature is in the 30's, still. This scene report is mostly about Gainesville, as we have quite a few bands here now (about 19 or 20). George Tabb (of False Prophets) thinks that the University of Florida is a lame, backwards place, and so do I. There is no student newspaper on campus, and the "student" radio station has a fossilized music director who doesn't like any music produced after 1976), but Gainesville is in the middle of a Renaissance of hardcore. There are at least 15 hardcore bands in town, with more coming into existence every day, or so it seems, and of these, at least 5 have some sort of tape or release out.

First, a few corrections to the Florida Scene Report in the February '87 issue of MRR (#45). SCARED OF STARES are no longer in existence; some of them are in a band called DOLDRUMS. The same goes for TWO PLUS TWO, NOD, and THE SATTELITES GONE, as well as YOUNG PIONEERS. Many of the bands which have broken up have reformed with different people; more on that later. MUTLEY CHIX are still with us, as are YARDAPES, and PSYCHIC VIOLENTS. The list of local clubs is not accurate either, and so I will give contact addresses for the current ones at the end of this report. No Worries is no longer in print, since Lois Sakany moved to St. Louis, but the next issue of No Idea should be coming out real soon.

Now for the local bands here in Gainesville. Bear in mind that writing about music is sort of impossible, at least for me; it is really difficult to give a good idea in words on a page what it is like to experience a band live, standing three feet away next to the maelstrom of flying bodies in the "pit".

First up are DOLDRUMS, who have

just released a tape on cassette. Some rock stars do cocaine, others do acid or drink themselves into a stupor. The vocalist for this band, Pete Brightman, must do adrenalin, mainline; coupled with the blazing drums of Vic Wilkinson, and the guitar virtuosity of Russ Johnson and Greg Pierce, the total result is powerful hardcore, enough to blow you out the window and down the street, if you aren't careful. Their tape is availabele from: Doldrums/ P.O. Box 14932/ Gainesville, FL 32604. (904) 374-4982 is the phone to call for more info.

Next are PSYCHIC VIOLENTS, who also have just released a cassette, one full hour long, 28 songs for $4.50 post paid. If you were to take the blazing thrash of Doldrums, and mix in some Camper Van Beethoven, but with the vocals screaming at the top of the lungs, you might have a first approximation to what Psychic Violents sound like. Their music is so eclectic and varied that it is impossible to describe in a single paragraph. Their instrumentals are very tight, very melodic, very beautiful and impossible to describe adequately. The tape is available from: Psychic Violents/ P.O. Box 14755 University Station/ Gainesville, FL 32604.

GENERIC WHITE TRASH is a new band in town, playing 1977 style hardcore. The featured vocalist is Bob Fetz, who did the vocals for ROACH MOTEL, the band that George Tabb got thrown out of. Other people in the band are Dave Low (bass), Ben Huge (guitar) and Ivan (drums). The skanking is usually fairly intense at a Generic White Trash show, and the amount of beer that gets thrown back and forth between the band and the crowd is probabley twice that which people actually drink. They will have a tape out soon. Their address is: Generic, c/o Bob Fetz,/1101 NW 6th St./ Gainesville, FL 32601.

NAOMI'S HAIR have just released a cassette, available from Naiomi's Hair/ P.O. Box 2414/ Gainesville, FL 32602 for $4.00 post paid. Their music is like very early REM (say like around 1981 or 1982), with the same intensity and quality of guitar and drums, with vocals that seem to be understandable but you can just barely not hear them, delivered with the same amount of intensity that Ed from Ohio of Firehose puts into his voclas. In fact, you might say that these guys are very close to being like Firehose as well.

WHITE LUNCH (ex 2+2) have just put out a cassette of their songs, packaged in a sandwich bag, complete with an authentic bill from a lunch counter. Rumor has it the bag contains a surprise, a la CrackerJacks. Their music varies between powerful thrash and late '70's hard rock; they have a female vocalist with an exceptionally strong voice. They deserve a better reception than they have gotten so far here in Gainesville, as they are musically very tight and clean. The cassette is available from Hyde & Zeke Records/ 1620 W. University Ave./ Gainesville, FL 32601 for $4.50 post paid.

Another cassette worth getting is from TERENEE O'DOYLE - The Truth of the Goat. This group consists of the vocalist from /Doldrums, the vocalist from Psychic Violents, and Greg Drais, (ex-Scared of Stares), on a variety of instruments including a coronet obtained at a local flea market. The music is best (?) described as insane ramblings laced with psychedelic/industrial noise, or vice versa. Certainly this tape is worth the money as it comes to you from Hyde and Zeke Records for only $3.00 postpaikd (see address above).

Our local speedcore/metal band, HELLWITCH, are currently working on a new cassette/demo. It should be available from Hellwitch, c/o Pat Ranieri/ 515 NW 13th Terrace/ Gainesville, Fl. for $4.00 postpaid. Compared to what happened when they opened for Agnostic Front in Miami last year, this band unfortunately gets a pretty anemic response when it plays around town. The five local headbangers are up front at the stage doing their thing, the local skinheads make fun of them, and everyone else hangs back and makes like nothing is happening.

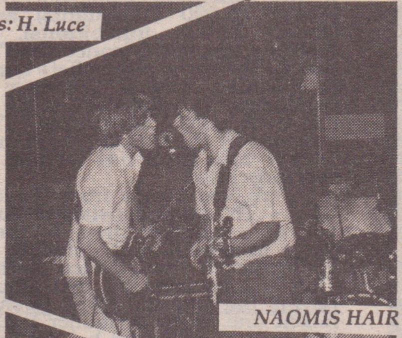
DANGERS & BENEFITS, a new group made up of ex-Apriest Probably members (Bob McNellis on guitar and vocals and

Photos: H. Luce

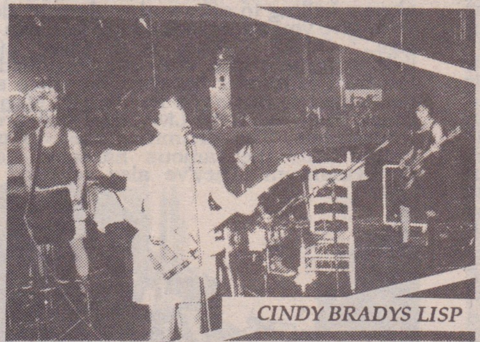
MUTLEY CHIX

DEAD SEXUALS

Photos: H. Luce



NAOMIS HAIR



CINDY BRADYS LISP

WHITE LUNCH

Michael Martin on drums), Greg Drais, and Sam Gough, lead guitarist for Psychic Violents, play a cross between psychedelia and new wave/fusion music, more on the side of jazz than anything else. Their work is very tight and intense, easy to get lost in. They are currently working on a cassette. Contact address: Dangers & Benefits, c/o Michael Martin/ P.O. Box 14664/ Gainesville Fla. 32604.

YARDAPES are still around, although they haven't had any releases. They usually play at parties, rarely at bars. Their music could best be described as country/garage punk, like something that might come out of Topeka, Kansas.

MUTLEY CHIX are still here, also, but with the addition of Deborah "English" Phillips, who came into take Lois Sakany's place. They have had no cassette out yet although one is rumored to be in the works. They play 1977 style garage punk rock and are great at parties.

CINDY BRADY'S LISP are an all-girl band, like Mutley Chix, and include some of the chix as members, most notably Cindy Brady. They play the same sort of garage music as Mutley Chix, but the lyrics are somewhat more risque.

KNOCKWURST are the ultimate in low-tech garage bands here in Gainesville. They look like they get their drum kit and guitars out of dumpsters; their music, garage/punk, is so bad that it is good, in a perverse way of looking at things. If they do a cassette, it will probably be recorded on fifteen-times used Radio Shack cassettes.

DEAD SEXUALS are the local Skate-Punk band here in town (the singer, Rodney Perry, is a sponsored skater). They are in the middle of a line-up change, but once they get that overwith they intend to try to get something out, probably a cassette. The contact address is: 7154 Conant Ave Apt 9/ Jacksonville, Fl 32210

IDIOT HEAD are apparently along the same lines as Dead Sexuals, but as I haven't yet heard them play, can't say much more. Charles Pinion, local artist (twisted tissues too) and vocalist for Psychic Violents, likes them so much that he had them play their first gig opening for the Psychics at the Fallout (exVatican).

FREEDOM PRINCIPLE play electronic/ free improvisational jazz, generally at jam sessions and house parties. Their address is: c/o Phil Gelb, c/o Hyde & Zeke/ 1620 W. University Ave./ Gainesville, Fl, 32601. They might put out a tape in the near future.

HOPPIN' JOHN are a "progressive" new-wave band, whatever that means (probably not much). DilE TRYING just died about a week ago. They are working on a new line-up and will have a new name as well (perhaps Try Dying?). BLACK POTATO SOCIETY are a garagey blues band, dormant until this fall, when their guitarist gets back from his job in Alaska. I.E. play somewhat the same sort of music that Dangers & Benefits play, and are working on a cassette.

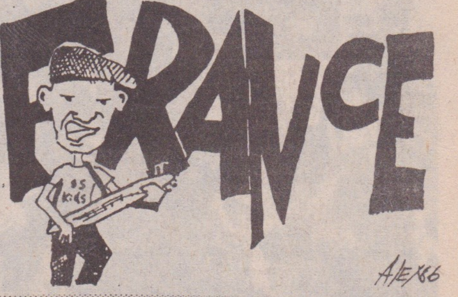
That about wraps it up for bands here in Gainesville. If I have missed anyone, my apologies. This data is good as of April 3, 1987. Now for some info on local fanzines.

The next issue of No Idea will be between 32 and 40 pages long, in 8 by 11 format. It will have interviews, music and show reviews, and photos. You can get your copy from Var Thelin/ 3925 SW 4rd Ave./ Gainesville, FL 3260 for $1.50 postpaid. There are two arty zines of note here in town, both of which have orginal art and poetry, and both of which are fairly low-budget productions. The costs and address are: 1) Ipso Facto/ 720 N.E. 4th Ave/ Gainesville, Fl 32601. About 32 pages, 8x11 format (904)377-5452, black and white, $1.50 2) Reactor/ P.O. Box 14733/ Gainesville, Fl 32605 same size as Ipso Facto, but the printing is fancier and in more colors; this is probably a better buy. $1.50. 3) The low-tech garage band Knockworst, mentioned above, also put out a low-tech, low budget zine called Me Me Me, available for 25 cents plus postage from Hyde & Zeke Records/ 1620 W. University Ave/ Gainesville, Fl. This zine is written with ball-point pen, sometimes illegibly, and xeroxed. Between 5 and 10 pages. Like the band, it is so bad that it is funny. 8 x 11 format. 4) Finally, Zeit Magazine, a tabloid format zine on newsprint, looks almost commercially produced, with slick, well-done layout. They give local bands fairly good coverage, although the quality of the writing so far leaves something to be desired. You can probably get a copy for a 39¢ stamp to the following address: Zeit Magazine/ P.O. Box 5471/ Gainesville, Florida 32602.

For a place with as many bands as Gainesville, you might think that there are a lot of clubs to play at. Well, most of the bands mentioned in this report play at parties at houses, although certain places in town are opening up to the idea of putting on hardcore shows. Some of these places are: 1) Fallout. This is in the same place as the old Vatican, but under entirely new management. The person to call to book shows is Mark Perdue, at (904) 225-0675 or write #6 East University Ave/ Gainesville, Florida. 2) Moondance. Straw Dogs have played here, as well as Leaving Trains, among others. The contact person here is Daniel, who can be reached at (904) 372-2100 or #8 SW 7th St/ Gainesville, Florida. 3) The Bar. This club has had a few live bands; Naiomi's Hair has played here, among others. A contact person is Arthur Boulanger/ 18 E. University Ave/ Gainesville, Florida (904)377-8227.

There are people in town who are interested in setting up shows (usually all ages, if possible). Bands should note that Gainesville is not a place to get a large guarantee from, but the crowds are enthusiastic and really get into the music. Some people who can possibly set up a show are: 1) Bob Fetz (Generic White Trash) address: 101 Nw 6th St/ Gainsville, Fl Phone: (904) 373-7154 2) Var Thelin (No Idea Zine), Address: 3925 SW Ave/ Gainesville, Fl. Phone: (904) 372-0658. 3) E. Harry Tyler. Harry has set up quite a few shows, under Fat Harry Productions, but he seems to be getting somewhat burned out on the local scene, partially thanks to all the people who bitch, whine, and moan about what a rip-off he is, while not lifting a finger to help out or do better; not only that, but they add injury to insult by constantly trying to sneak into shows or edge their way in at the door. It would be a good thing if some of these people would get off their fat asses and try to do something instead of complaining about another persons handling of shows, etc. Anyhow, the number is (904) 335 0620 (Fat Harry Prods).

I can see the morning light in the window, and see that the temperature in sunny Florida is hovering near 32 degrees, which makes about as warm as Anchorage, Alaska... Any comments, questions, etc., reports should be addressed to me: H Luce/ 220 Nw 12th Terrace/ Gainesville, Fla 32601 (address good until July 31, 1987).



In our last scene report, we mentioned some new French speed-metal bands. After some investigation, we can give some precise information. MUTHRA CORPSE is not a good band, just a pop band like Genesis. But AGRESSOR is a very good metalcore band, like Onslaught. They have produced a tape with three songs called The Merciless Onslaught, and that is very good (Tape: Alexandre Colin-Tocquaine/ Les Semboules Lot Les Pins/ 4 Rue Tristan Tzara/ 06600 Antibes)!

In Grenoble and Rhone Valley, we have new bands PHOBIA, SUDDEN DEATH, and EAT YOURSELF. EAT YOURSELF is a thrash metal band from Valence (in France, not in Spain). SUDDEN DEATH is a hardcore metal band from Lyon with the old guitarist from

PARIA PUNK. PHOBIA is a metal drunk band with a friend of Bunker Records in Grenoble.

In Paris, we also have new good hardcore bands. KRULL is formed with Phil, the old drummer of ZOI, and Vincent, who founded the fanzine Hardcoreland. They play with Christophe and Arnaud, bass and vocals.

THRASHMEN POGO is a new band

CADAVRES

with a variety of ages. The drummer is 27 years old and the lead guitarist is 14 years old! They have no bass, but two guitars. They have some demos. You can write us to obtain them.

These two bands will be on 1984 The Third, a double LP due in May.

VLASTA from Reugny have produced their first demo with three songs. It's a good punk sound. The demo is called Murdered by Government? Contact: Nico/ 18 Rue Rabelais/ 37380 Reugny. SCRAPS produced its new EP. Wait for 12" of PARABELLUM in May.

Some other new bands are LES PROSCRITS, LAID THENARDIER (with Arabian kids), MNZF (who founded the fanzine L'Erreur de L'Occident), etc.....

From Lyon, HAINE BRIGADE has released its first record, an LP called

PARIAPUNK

Savages on their label, Bebe Rose Prod. They have recorded it at Southern Studios in London. They have also opened a shop in Lyon called Attaque Sonore. Contact: 3 Rue du Docteur Augros/ 69005 Lyon.

In Le Havre, another alternative hardcore/ punk shop opened recently, Thrasher, with fanzine Alienation and new band DARK AGE. Contact: Rue Heuillet/ 76600 Le Havre.

In Paris, after February gigs of LES CADAVRES and DAZIBAO, the police have forbidden gigs in a club called Le Sens Du Devoir. Motivations: Too much noise around the neighborhood. But, really, the landlord Jacques Chirac (our national Reagan) doesn't want any alternative activities in the center of Paris, in Les Halles, commercial center for tourists. The club does continue with cultural activities like expositions, videos, little gigs (LES VOLATYLES, a band influenced by Velvet Underground and the Byrds, for example), jokes (on April 1st, we've organized a "Merry Christmas meeting), etc... We hope that we can organize gigs again soon, in this club or in another place.

At the radio station, called Frequence Alizes, it's okay. Each weekend, we organize free gigs with three bands. This radio station is the only leftist/radical station in Paris. There are shows for all minorities, all political oppositions in France like women, blacks, young people, and also all anti-imperialists, anti-fascist, and anti-racist movements like the P.L.O., Haiti Opposition, Turkish movements, Peruvian leftists, etc... So, the government wants to destroy this radio station and often they've organized some provocations (example: a cop incognito goes to a gig and tries to sell drugs, but our friends eject this provocateur very quickly).

For the moment, no problems. We have had many gigs with THRASHMEN POGO, KRULL, LES BRIGADES, LAID THENARDIER, PIN PRICK, MNZF, etc... The place is overflowing with people--punks, Arabian kids, politicos, and rockers. No segregation, no problem. There are interviews, free gigs on the air and in the bar, which is inside the radio station. We have had BORGHESIA from Yugoslavia, and TRIGGERS AND THE THRILL KINGS from the U.S., some kids who talk about their town like Jessica from New York (note: Paris loves the hardcore movement in N.Y.C.)

So, with the sun, comes big meetings here. In June, in Montargis, there will be a gig with PASSION FODER, DAZIBAO, and BERURIER NOIR. In May, there might be a gig for Jello Biafra, with FLITOX, HEIMATLOS, and others. We also wait for a gig in the south with DECIBELIOS from Spain.

On vinyl, new productions are: HAINE BRIGADE LP on Bebe Rose Prod., their label at Lyon; HEIMATLOS/KROMOZON 4 split LP and France Profunde vol. II on Reseau Alternatif Label in Paris. This label has released the Special Forces LP, U.S. hardcore from Berkeley, 11 powerful thrash/hardcore music songs with sleeve of Kent Matthieu and lyrics inside. In May, we'll get the 1984 The Third double LP with CANCEROUS GROWTH, YOUTHQUAKE, RANDOM KILLING, ZOI, REJESTRACJA, FPB, COLERA, ATAQUE FRONTAL, N.V. ANDEREN, PARIA PUNK, MNZF, etc... Between 35 and 40 bands from around the world. Also, EXTREM, BOSLINGE, CHAOTIC SUBVERSION, COCK ROACHES, and other bands!!

In Toulouse, first record of SS20, "Clash" sound. In Lyon, first LP of 69 K. RATS, "Oberkampf" sound.

New fanzines: Kakofony no. 3 (SCREAM, BRIGADES, FLITOX, ZOI, RAFF, GBH, and CAFARDS) 2 Rue Mademoiselle/ 75015 Paris. Invocation Macbre no. 2 (DST, Czechoslovakian punk, OFFENSIVE, SCRAPS, VERDUN, GNOMES) Yves Bouteiller/ 20 Rue des Gours/ 58300 Decize. Kontagion no. 3 (RAFF, PARIA PUNK, KROMOZON 4, SKORBUT MOLOTOVE, Gogomax Prod.) Laurent Laloue Nesle Hodeng/ 76270 Neufchatel en Bray. Hardcoreland no. 1 (FINAL BLAST, WRETCHED, NEGAZIONE, D.R.I.) Vincent Bouchard/ 74 Rue Dunois/ 75013 Paris. On a Faim no. 6 (THE EX, DAU AL SET, AUSWEIS, VERDUN, DDAA) 9 Impasse des Pommiers/ 76800 St. Etienne Rouvray.

On the airwaves, Radio Ado, for very young kids, is back again with "Crado FM," a punk/hardcore show founded by THRASHMEN POGO. It's in Paris, their place is a house transformed into a boat, but without the sea! It's a boat in the middle of the street, in Paris 14e, near Montparnasse Cemetary.

So, if you want more information, records, fanzines, tapes, or if you want to distribute your records, tapes, and fanzines in France, you can write to APMC/ BP no. 6/ 75462 Paris Cedex 10/ France. We receive actually 30 to 40 letters a day. So, if you have some letters late, we hope you will not worry. Excuse us! We shall answer each letter, no problem.

Many French kisses from Paris, Herr Sang and all the French staff: Lady Skai, Bebert Le MNZF, Emmanuelle 5, Jessica, Phil Mao the fool Japanese kid, hardcore kontigent, and city rebel kids.

My name is Rino Vincken and I'm living in the very south of the Netherlands. The scene in this part of Holland isn't very large. There are only two towns where there's something going on. That's Venlo (about 75,000 inhabitants) and Geleen (about 36,000 inhabitants). In Venlo there's a very good "concerthall" called the O.O.C. The same place offers bands a place to rehearse as well. The only thing the bands have to bring along at the rehearsals are their own instruments. The rest is provided by the O.O.C. - even the drumkit. They've also got a bus for rent at a very, very large price.

The best bands from Venlo are: OH, DEV - The band consists of three people. You can compare them to the Birthday Party in sound and emotion. Their live performances are loaded with passion. They've also released two albums called Raving Barkers and Don't Push, the most recent one. Their drummer Ruud Wolkers is a very friendly and helpful person. He's always willing to offer you a place to sleep or to give you addresses where you can get gigs... GORE - This is a three piece instrumental outfit. They are described as the best crossover between hardcore and heavy metal. But so is the Family Man by Black Flag, isn't it? Live, they are pretty voluminous. The drummer used to play guitar with the famous hardcore band Pandemonium. They've also released an

SWAMP SURFERS

album on the same label as Oh, Dev called Eksakt. The album is called Hard Gore and it is said that they've a record deal with the American SST label. I hope so... THE REVELLS - The Revells are a very sixties-fuzz oriented band. Their guitarist/singer Marc Kohler is a real obscure sixties-weirdo. They play covers like "Night of the Sadist" and "All Black and Hairy" but their originals are even better. These guys are world famous in Geleen. They've released a 7" with 5 tracks on it called Swamp City...

GOTEFIX - I've never seen them live, but they're at almost all our gigs so I'm almost obliged to go and see them. They're said to play American styled hardcore. Well, let's hope so.

The best bands from Geleen are: THE SWAMP SURFERS - This is Geleen's most important alternative outfit. The band consists of Jo Kieboom - guitar, Frank Smeeks - bass, Han van der Gouw - drums and myself Rino Vinker vocals. We play American styled hardcore with a very broad view. Well part of that you can hear on our tape. We've played all the major concerthalls in southern Holland and we've got lots of dates planned for the rest of Holland. The band is at its best when in front of a crowd. We've got a very lively stage performance dripping with emotion and power. Even the people who don't like the music stay to watch the performance. We also try to keep up contacts between others' bands and exchange gigs. Concerning the ideas of the band: we've all got kind of our own opinions about different subjects, but on one thing we all agree and that is that every person has to be allowed to live his life the way he or she wants to and we all hate racism, fascism and Reaganism... JOE C FRON - This is a four piece outfit. They're very much influenced by Joy Division. But some of their originals are tunes that you can't get out of your head. They've also got a very lively stage act. But I've recently heard they've got some problems with their singer... THE LONELY HEARTS - This is a very much Velvet Underground-styled band. They haven't done many gigs yet but the two gigs I've seen were very good... THE MORIARTY'S - This band which is called after one of the characters in Jack Kerouac's book On The Road describe themselves as the wildest band in the world. Well, let me tell you, they're close to it. They don't play any originals, but they've taken the toughest songs from the past 30 years of rock and roll music and they play them with such an intensity that they've gotten a whole different atmosphere. Lots and lots rougher than the original versions. Here are a few of them: "Kick Out the Jams", "Lookin' at You" - the MC5; "Little Doll", "1970", "I've Got a Right" - The Stooges; "New Race" - Radio Birdman; "On The Road South" - the Stereo Shoestring. Live, there's nothing or no one like them. The singer is down on his knees, crawls over the ground, climbs the PA speakers or bangs the mike against his head. The two guitarists jump across the stage or dive into the audience whilst playing. All this and more against the background of moving liquid projections and a wall of fuzz sound. No wonder their favorites are The Stooges and Radio Birdman.

The rest of Liinburg (the southern Province of Holland) should really be ashamed of itself. Even the capital of the Province Maastricht (120,000 inhabitants) has nothing to offer. Yes, two English styled hardcore bands called BLACK VAMPIRE and CRISIS C. who have become so stagnated in their own stupidity that they aren't worth mentioning. The music scene in Maastricht is very competitive. They all want to help themselves, they are not prepared to do something for other bands, unlike the scene in Venlo and Geleen.

THE REVELLS

In Geleen we've also got a place where we can organize gigs for bands from everywhere called the Boerdery (the Farm). We never charge entrance money so every gig is without admission. We've had the Spanks from Brussels, Wax Pontiffs from Doekinchen and the Revells from from Venlo and Just Colors from Amsterdam. So, that was all for this time.

Rino Vincken/ Agnetenwal 3/ 6131 HR Sittard/ The Netherlands.

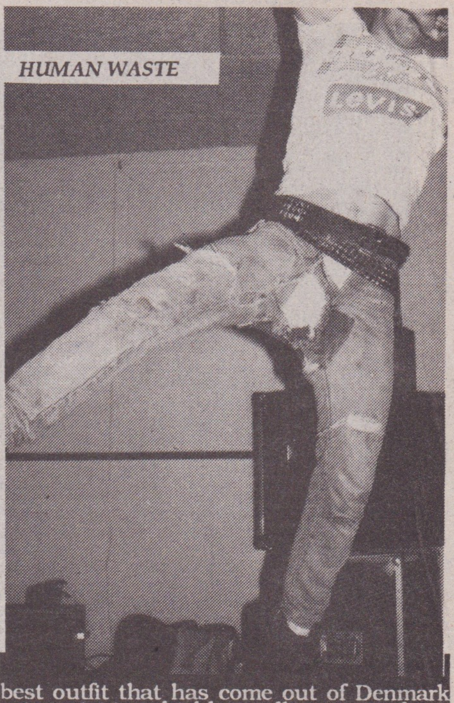
Well, it's time for some more twaddling about this little odd tribe called the Danes, once well known as barberian & bloodthirsty vikings - now nothing but some poor twerps who can only be upset by strikes at the brewery or WM in football. I'm not gonna bore you with the good & bad sides in general of being born here, instead I'll make some tiresome speech about life & death in the Danish "scene".

In Copenhagen -- the capital of Denmark & home of "the little mermaid" whose picture is covered above -- punk seems to be slowly rising from the ashes again like some bird Phoenix. Copenhagen

L. U. L. L.

has a huge scene of new wave & avantgarde and is filled with small feebleminded "nice young fellows" who worship Nick Cave like some holy idol (not that I have anything against Cave in particular), but as goes for the usual umpti-umpti hardcore & punk the scene has been as Anderz said in our last report... dead for far too long. But there have been quite a lot of good shows lately thanx to Anderz & Ditte & Kaos... & new bands are forming again for the first time within living memory (hmm... maybe not completely true). Let's take a short look at two "older" bands. MISANTHROPIC CHARITY recorded some tracks for an album in the fall, but aren't satisfied about the sound on the test pressing, so for the present the project is still all in the air. O.H.M. was completely taken by surprise after a good review of their EP in this gutter paper and is selling quite good abroad at the moment - God knows why. They're always complaining about how hard it is to get shows when you're a new band, but it seems like they've got more established now and are gigging quite a lot.

Moving to Odense we'll find AGITATORS, a new but obviously talented band. I certainly don't like their macho image and lyrics like for example "I need your cunt". Still, people don't seem to care much about it as long as the music shreds-- a pity, but I pin my faith on the singer's new girlfriend & hope the relationship will adjust some of the sexual frustrations. I had the opportunity to catch L.U.L.L. (formerly Leben Und Leben Lassen -- the initialplague still grows) in the studio where they've been recording an album to be released on the German Starving Missile label. They're, in my opinion, the

HUMAN WASTE


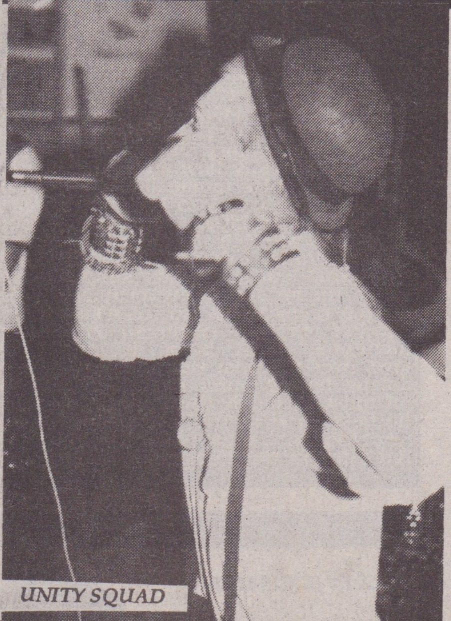
best outfit that has come out of Denmark yet -- ripping, highly intelligent speedcore with lotsa originality & shorthaired members by the way. All things considered, a pleasant and rare experience these days. They're also supposed to have a track on the next Flipside video & will go on an extensive European tour this summer. ZERO POINT from Arhus finally played their farewell show in February. They've existed since '79, been broken up a couple of times & have been through lotsa changes - both musically & in lineups. They'll be missed. Also hailing from Arhus is DREAM POLICE, or rather Johnny Concrete with a constantly changing backing group. I don't know right what to say about 'em - JC has simply screwed things up for too many people (including me) too many times, so I can't possibly be objective in my comment & have no intentions about being it either. They have, over the past years, developed from playing boring punk rock to boring rock, but most obviously think they're just about the best band in the world since JC can't have foreign bands playing at his shows (Raf Gier is the latest example) a proper

JERX IN JERUSALEM

treatment at the expense of his own outfit. But never mind, I'm just happy to report that they haven't got much of a big following (gna gna... hmm sorry)... VI, mostly famous for always being too pissed to play, recorded an EP over a year ago, but still it has yet to be released... it will probably be on some label in England, as Anderz gave up.

FUNERALS made a live album (so they say - I can't hear it, they cut the sound of the audience off) which must be considered as a documented farewell to punk rock, say hello to poppish tunes & showbiz. LE CRA. P, a fine acidpunk band for sure, had some serious problems for 1/2 a year due to the fact that their drummer (he gets angry at me when I talk about how young he is, so I don't) was locked up in a boarding school, but have started gigging again & will tour France in the spring.

Finally proceeding to Ålborg, which is the place where I belong (& therefore is the place I can tell most about). JERX IN JERUSALEM is the ultimate not-very-good-musicians-but-very- noisy band -- they've just released their second cassette & are always searching for shows but not very successfully. BULD appeared on the Empty Rec. (in W. Germany) comp EP Tour de Farce. They haven't played out since May last year, but intend to start again soon with some new material. HUMAN WASTE is a fine young band playing some sorta punk rock with metallish elements, they're slooww, like some big black creep


UNITY SQUAD

crawling right across the floor. TAXIDRIVER, my favorite most hateds, got a new bassplayer after the old one & their singer left the band, while their odd guitar player is taking over the vocals. RHESUS NEGATIV added a fourth member & is now recording some tracks for a debut cassette. This female band is improving all the time & will probably end up some day with being good. UNITY SQUAD has a reputation for being awful at stage but ain't as black as they're painted any longer. They got a new man on guitar & are making a new set, a little bit slower than their old stuff, but much stronger & still they ride at a quite good speed.

There is nothing much happening on the zine front -- a new issue of V.U.R. (#4) should be out as you're reading this... & Marie & I are talking about making a split issue between Sct. Peters Engle & Sorte Rose soon, but as far as I know, that's all. Uniq & Rare have officially throwed up the sponge & I haven't seen any other zines for months.

Guess that's all I have to say. For addresses see the report in MRR 45. We'll probably meet again someday -- until then, all the best.

Jakob/ Sorte Rose/ Hobrovej 575/ DK 9230 Svenstrup/ Denmark

London, Ont-This is the D.K.R. Press; pressing ever onward towards the realization of the total communication goal; set forth by those irreplaceable mentors: splatter, murder, police and christ!!!!

Due to certain circumstances, certain items; which were to appear in this column, shall not mainly because of my own impatience.

So on and so on and so on to this edition of "What the hell is so important in London anyways, eh!?"

We'll start off with some news about the 2nd annual "What's the Poop" awards night. Now for all readers who are not familiar with W.T.P., let me explain in an abrupt format. W.T.P. was begun about two years ago by Scott Bentley, lead vocalist for the London band, '63 MONROE. Scott has been one of the most active members of the London underground since its early days of punkdom and had originally set forth to use the magazine as an outlet for information surrounding the upcoming activities which his band would be involved in. Now, as the idea of actually having his magazine break even in its cost area became reality, Scott began to expand on the original ideas and began to include articles on local bands, concerts etc., making the magazine an information package of London's talented ones. Blah blah blah.

Held at the end of January, the awards are dealt out on a humour/reality platform, to honor the most and least deserving groups. Local and international performances by some of the area's most intriguing acts highlighted the awards ceremony, each band playing just enough to get you moving out of place.

THE BLACK DONNELLYS 4 created the most controversy by sweeping four major awards from the competition. Although the band has been together less than a year they received awards for being best new band, best live act, best band and best male vocalist (Dan Rudbal, two years in a row for that guy. Ha.) Congrats go to Jeff, Rob, Chad, Dan and Jade.

The other winners ran the gammet of categories. Those western boyos, SNFU took the award for best Canadian band, knocking off last years winner D.O.A. (it's something to do with initials isn't it). The Big Ig took best international vinyl for his "Blah" album, while the album compilation London Underground won for local stuff. Davey-Do Letterman took his award (personally) for best talk-show host (I voted Donahue, I'm an animal y'see)

John Ondrasek received an award for being the best bassist (second year for the big guy) which came on the heels of news that he had been fired from his band, OCTOBER CRISIS, leaving Jamie Maclean the only original "Crisis" member. The news is that "Crisis" is trying out a new member and the thought of a name change were also being considered. But really, I was not supposed to report on these things; such is life.

Anyways, other winners included: Nansea Greenham (EDNA & EDNA) - best female vocalist... Nansea and Lisa Patterson (SUFFER MACHINE) a.k.a. Edna & Edna - Sex Objects... Scott "Steven R. Stunning" Bentley - Fashion Plate '86... Mike Sanders (DYOXEN) - Best Guitarist... GLASS TIGER was voted the, and I mean, the, worst group, anywhere... and Shmeg Palace a.k.a. the home of CONDO-CHRIST was voted as the best dwelling of '86.

Well, with the presentation of 24 awards, performances by 9 bands and a general feeling of appreciation, the evening could have been seen as nothing less than a success by the awards organizers, Scott Bentley and Bob Bradbury (whose bar the Key West won the award for such)

And in other news: SHEEP LOOK UP - The sheep have been continuing to play out in support of their self-titled EP, it is receiving a lot of airplay from college stations and is bringing to Matt, Gilbert, John, Mark and Gregg; the recognition these gentlemen rightly deserve. Good work folks... SUFFER MACHINE are also out, in support of their LP Deprogram, which is also receiving good radio play. Pete, Greg, Stephan, Pat, Chris and Lisa put more than just time into this project, they put their souls as well... UKASE - the Special K's have a new drummer and a killer song on the LP London Underground. It's called "Shadowdancer" and if you like a song with operatic twists to it, that's it. Please, play it again Rose White... PUZZ

BLACK DONNELLYS 4

FUNDELS - the Puzzies have been bopping around Fundeland creating new songs which tempt your quadrants of harmonium and quaintness. I think I heard, somewhere, that they would be recording for something or another. If they do, you should watch out for that media-man out there enjoying the surface life of the human stew. Flaming carrots? What?... DYOXEN - This "metal with a message" band has recently involved itself with some studio work, getting ready to release their "message" on this unsuspecting world. Mike, Steve Sinclair and Derek Kerr are impressive in their talent to create a form of orchestrated, classical heavy rock. These boyos also can offer you their own stylised t-shirt, buttons, etc. And don't put it past them to actually offer you some Dioxen flavoured Kool-Aid, made fresh daily at Pottersburg Creek, here in London...

CONDO-CHRIST - The Condos have been busy as of late, both on and off stage. They've been doing some recording at Marc Anderson's Omega Studio, with Stephan (of SUFFER MACHINE) as co-consultant. The Condos have also done a number of shows with PROBLEM CHILDREN of St. Catherines and because of this there seems to be an interest from the "Children's" label, Irate Faction, in the Condo- Christs. To Chris, Mary Lou, Wayne, Rick and James, the best of everything is wished to you. Oh yeah! Hey you! Baconhead! you're a lean-boiled ham alright. Ha! Patriotic fever? What? And speaking of lean-boiled hams... BLACK DONNELLYS' - Those damned dudes and dame of Donnelly fame are reaching further towards their goal of fame and fortunate. The Donnellys have just finished the recordings for their "short" cassette, "Life's a Scream!!!", which should be out by print time. It contains 8 songs which were recorded at Omega Studios from Jan. to Mar. '86, with the unending help of Mr. Anderson. The band also has a couple of t-shirts for sale, all produced in limited edition format. Get 'em quick! And they're still looking for that elusive corporate sponsor, to divide and conquer. Collect their posters. Collect them all. Ha! Ha! Ha! S.O.C. Hey! do these folks actually give away cake or what? I'd like to know... LEGEND KILLERS - best drummer of '86, Bill Wallace continues to solidly back the guitar, bass and vocals of Mike, Brian and Earl respectively, as they comb the grass of psychedelia, searching for the legend they will road kill for. P.S. Hey Rick! Do you still play with these killers or what?

And finally some quickie notes: S.F.H. (SAMFUCKINGHAIN) - The Hainers have had a line change since the last report with the loss of guitarist Don to family matters. He has been replaced by the one

and only "burrito and tequila Toppley". Bob, John, Ritchie and Barry are hard at work continuing the advancement of their music. And Sam, they'll still mold their metal anyway they want... SPURM COUNT - These boyos were originally "Fist Fight" but changed their name so that they could get AM radio play. Brian and the boys have lost guitarist Marty to the Canadian Penal System; in his place for awhile was Rich Smith (x-HARD OF HEARING) who soon left after the demise of his guitar (he smashed it à la Who). He was replaced by Andy Sanders (x-Black Donnellys I, brother of Mike Dyoxen). Speaking of Brian; the tape that he and Mike were compiling, "Things To Do On The Day After" is finished so all bands who gave songs (23 bands, 41 songs) you should have your copies by now or soon... SLAG - This is Andy Sanders' other project, although not quite ready to hit the stage yet it should be interesting when they do. Andy has employed the talents of Andy Feedback (is he crazy, or what? What?) and drummer Jamie McNiel. They are currently looking for a suitable vocalist... EXCITEMENT OF SEARCHING - I'm not actually sure whether Jeff Creature still has this band together, but I thought I saw some poster for them awhile ago... LIFELESS CURRENTS - This band sort of reminds me of New Model Army for some reason. Their gig posters always have a picture of an endangered species of animal on them. Guess what message is coming to you from them. God help us if we see a human face advertising their next show... 63 MONROE - The Monroe men are currently working on some new songs for their next album project. Each member is also hard at work on the individual projects they have going. Scott, Jeff, Alex and Pete should be out rocking down the houses with their new stuff soon. Damage done! Luvit... NEFARIOUS - This three piece band lay out a metal barrage guaranteed to remind you of the sound and style of a grenade attack. Relatively new, they are very good at what they are doing. Keep it up boyos. Hey Owen! is this a skin flick or what? Better rewind it, eh. Ha!

L.M.O.T.V. - These folks are still playing around town supporting the song which they have on the London compilation album. As far as any other recording projects go, I have no idea what they are doing... NOSMO KING JR. - This band has been featured twice on an afternoon news program, plying their trade to those fortunate enough to be watching. Jed House tells me that the band will be moving to Toronto soon. Luktuyu... MANACLE - Never heard 'em, never seen 'em, never heard a bad word, so... BIG TEETH - Same as above. But these guys used to be "Bits of Food". So... HOUSE OF XENON - They played for Eugene Chadbourne didn't they? So... THE BRAIN SHOW - With Chaz Vincent of Mind Theatre fame. So... THE FINKS - Never seen or heard 'em. Never heard anything bad either. So... WEIRDSTONE - Dan D. and Pat L. are still plucking away. They'll do something soon.

If I've missed anyone, which surely I must've, it's because I'm falling asleep now. Sorries to anyone who feels they've been left out. Next time write your own. Eh. Anyone wishing info on any said band write them c/o me, I'll see that they get the letters. Anyways, that's it for now. If you ain't seen "Sid 'n' Nancy" yet, see it. I loved it. I'd like to thank those who've really enjoyed these reports enough to write back to me. You've got guts Jerry Lehane, Don Rodgers and Hit City. If you haven't gotten my letter yet, it should be there tomorrow. I'll be writing back everyone. And if I could I'd like to say hello to some others namely: Maggot Fodder, Sons of Ishmael, Problem Kids, Social Suicide (for the Condo's), Direct Action, Agi Zours in W. Germany, my sister Liz in T.O. (my promo agent) and Sheree (wherever the hell you are), Mike Niederman and Chris of Heartwar Fuckzine/ 48 Craig St/ London, Ont/ Canada N6C IE8 - "The" radical rag - back issues available for $1 postpaid, also there are three cassettes, $5 p.p., money order or Canadian stamps to Mike, as above. Hi folks! The boyos at Moggottville and Mom. Write if you'd like. Maybe I'll write back. So until next time: this has been the D.K.R. Press. See ya, DKR.

P.S. If Jello Biafra ever thinks about doing lectures, please let me know. I'd love to let him have a go at our city council.

This is Hamburg not Hofbräuhaus! In other words this scene report is about North Germany not the South (sorry, no news about E.F.A. and Challenger Crew...)

Let's start in Hanover where A.P.P.D. and Chaos Days were born, hometown of various bands: CRETINS (Punk veterans), ABSTURZENDE BRIEFTAUBEN (Fun Punk) and ENOLA GAY (in the Crass vein). They all have records out. THE SMARTIES did an album on B.Y.O. but they are not very popular here, so leave your

skateboard at home and join Germany's first Rugby Punks: MORBID OUTBURST (former Preussens Gloria). Their LP is out soon (self-produced). From Hanover also, comes a very good record distribution with mainly US imports, called Funhouse. They've a big selection and very low prices. Funhouse Records/ Postfach 2069/ 3000 Hanover 1... Hildesheim gives us MOTTEK, they are a great HC trio with a woman on bass, 2 LPs are available from them. Guitarist Stefan owns a 24 track studio called Masterplan. Stefan Grujic/ Heinrich Helmke Str. 3/ 3200 Hildesheim... P.M.A. is a young, US influenced band from Braunschweig, they have a song on the Trust Vinyl comp EP.

PISSED BOYS

DAILY TERROR are turning into rock, soccer, and I've heard some bad stories about them. So better stop, before it gets painful!... Bremen - what about Bremen? Well, there are only a few active Punks. The biggest part of the scene is very into drinking and drugs, which brought strained relations with Punks from other cities. Only HC band I know are DISORGANIZED BUNCH OF FUCKERS but they are not something exceptional. Gigs take place at the Schlachthof, the rent for this large building is only half a dollar per year!!

Hamburg - the town I'm from had a big Punk History and I'm very satisfied with our scene at the moment. Maybe, we're not "Slamdance City" number one, but we have

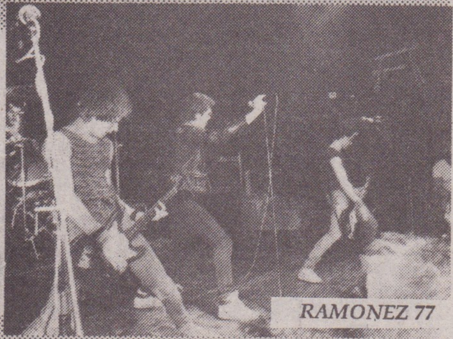
100% DISKRETION

good bands, various gig places (15 hardcore shows in December) and a lot of people are interested to keep the scene alive. Take a look at local fanzines: Mottenpost, Kabeljau, No Pity, Breakout and you know what I'm talking about. The alternative houses in the Hafenstrasse (former squats) are the practice target of police actions. Several times the cops threw furniture (refrigerators, record players, etc.) of the habitants out the windows. But the Hafenstrasse received a big wave of solidarity, windows of shopping centers and bankoffices were smashed, graffities were made and a lot of other activities took place. A large number of Punks are politically active and involved in these fights for alternative space here.

Bands and Labels: RAZZIA put out their first selfproduced LP, it's with

SCRAMBLED EGGS

synthesizer. I haven't heard it, but it gets good reviews. We've our own Ramones here, their shows are big parties everytime. Kai Reeders, their former drummer, joined G.B.H. Singer Joey, sorry - Lui Ramone (ex-Napalm) quit last month in consideration of his health (he was not able to look through his sunglasses, so he often falls down the stage). New frontman is Votzer (ex SS-Ultrabrutal, Torpedo Moskau)... Best newcomers are EMILS and SCRAMBLED EGGS. Emils had very successful gigs in North Germany and Denmark. Their first demo tape (see review) is just out--get it! $3 to Sven Carstens/ Saseler Str. 72/ 2000 Hamburg


RAMONEZ 77

73. SCRAMBLED EGGS are the fastest locals. Mark, their drummer, was in Nazi Bitch and the Jews (Not So Quiet On the Western Front comp LP) some years ago. Can't wait for some studio recordings of these guys. 2 other hot bands are C³ and 100% DISKRETION. There are so many other bands, but I can't mention them all. A new comp LP features CHANNEL RATS, PEINLICH UNLIMITED and DERANGE from Hamburg and LEBEN UND LEBEN LASSEN, WAR OF DESTRUCTION and ZERO POINT from Denmark. It's an evidence of the good relations between the North German and the Denmark scene.

New releases on Weird System are:

Life is a Joke II comp LP, a live LP from the last gig of the NEUROTIC ARSEHOLES and license pressings of 2 Wipers LPs. They should give younger bands a chance also... Weird System/ Lange Reihe 101/ 2000 Hamburg 1... A smaller label is Holy War Records. The guy who runs it put out an Artless/GG Allin split LP and some EPs. Dirk Ehlert/ Saseler Mühlenweg 30/ 2000 Hamburg 65... That's it musically. The skinhead problem has decreased (to remember: some of them killed 2 foreigners and hurt many others in '85), because lots of Germans and foreigners stick together, to fight the fascist violence. But Hamburg is not the only town with this problem. In Lübeck, skinheads make troubles also.

The "Alternative" is the best place for bands to play in North Germany. But it's not only a hall for shows, you can find a restaurant, a studio (run by ex-members of the "Rest of the Boys") and several rooms for other activities. Support that place!

PISSED BOYS is the best known punk band from Lübeck, they play an Oi style with great political lyrics and have just recorded an LP on We Bite Records. For their debut EP or more information about the "Alternative", contact: Gustav Kaspereit/ Auf der Wallhalbinsel 27/ 2400 Lübeck.

Well, that's all about North Germany at the moment. The scene is getting better and better, cause many different people are involved in a lot of different actions, it's not the thing of a few persons. Me and two

EMILS

friends just put out Breakout #4. It's an offset printed photozine with HC bands from Eurpoe & America, and available for $2 + I.R.C. from my address. I'm still looking for distributions. OK, feel free to write, bye... Stefan Riebesell/ Röhlstieg 1D/ 2000 Hamburg 72/ West Germany.

Hello, well John and I (Craig) have decided it's about time that Maximum Rock and Roll had another New Zealand scene report since the last one that was in No. 34 a year ago.

Since the last report there has been a lot of new bands and zines appearing. It seems that finally the New Zealand scene has come of age and more punks are getting off their arses and doing something. One World zine has disappeared from the New Zealand scene due to the music not appealing to the guy doing the zine anymore, but however there are lots of other zines around which are just as good as One World was. A.N.I.P.M.T., Second Dark Age, Positive Approach, Anti System, Divide We Fall and Thrash Till Death are some of the better ones around done by caring people. Hopefully, we can put another scene report together sometime, now I'll hand you over to John who is going to write a bit about the bands and zines in New Zealand.

Hello John here, right starting at the northern end of N.Z. in a city called Whangarei there is one band, DEATH THREAT - they have gone through a lot of members and currently are rather quiet so

NAZGUL

it is hard to know if they are still going. One zine, Subvert Herald, was supposed to have had its second issue out but nothing more about that either so who knows? Anyway for any info on both write to Brendon/ 26 Isola Street/ Whangarei. He also runs a distribution service so bands, zine editors contact him... New Zealand's largest city, Auckland, has one of the largest scenes. Two of the younger bands, SERVICE 42 and DEFIANCE, will both be recording soon. DEFIANCE will have a track on the Sound Mind Music compilation EP due out early May. SERVICE 42 should have a track on the second compilation EP. Another fairly young Auckland band, BYGONE ERA, will also have a track on the compilation EP. DEFIANCE are a hardcore thrash band while SERVICE 42 are more in a melodic hardcore style, BYGONE ERA go in for a '77-'78 sound, influenced by the Damned... One of New Zealand's oldest bands, ARMATRAK are still going strong and hope to release more vinyl this year. They already have two singles out - one is a split EP with Napier band FIVE YEAR MISSION. Their latest EP has shown a new musical direction, somewhat like the new 7 Seconds material. Steve of Armatrak also runs a record and tape label called "Positive Youth Promotions" and both Armatrak releases are on this label. The address is P.O. Box 8809/ Symonds St/ Auckland. So far there are only two Auckland zines, both run by bands. A.N.I. is done by Defiance and should have issue 3 out soon. Service 42 are onto the third issue of their zine Positive Approach. That should be out very soon as well.

Further south we go to Napier, home of the oldest New Zealand band, FIVE YEAR MISSION. So far they have released one 7" and the split EP with ARMATRAK. They are soon to release a 7 track 12" as well. All available from Postive Youth Promotions. FIVE YEAR MISSION are influenced by the DK's... From Hastings there is (was?) CORRECTIVE TRAINING but little has been heard of them lately. Apparently 2 members of the band have been in jail, hmmm!

Across to New Plymouth which has a large and active scene. There are 3 bands and 2 zines. The oldest of the bands is CASUALTY but they have had lineup problems so their future is uncertain. They are an English punk style band but still are very original. STICKY FILTH have a live tape out and a track on a compilation LP, they don't want to be considered a punk band but more a hardedge rock & roll band. A very new band is NEWS, NEWS, NEWS, little is known about them but their singer (Brett) does a hard hitting anti-state comic/zine called Fuck it Up which already has 4 issues out... Wellington, the capital city of New Zealand, has the largest scene with quite a few bands and 5 zines. FLESH D-VICE have a very large following around the country, but because their drummer is moving back to England shortly they are going to have a break for 6 months and soon they play their last gig for the time being, supporting the Damned in Auckland shortly. In the past they have released 2 LP's, 1 12" EP and 1 7" single, all available from: Jayrem Records/ P.O. Box 3054/ Wellington, New Zealand. COMPOS MENTIS split up last October but did play a few final gigs and recordings. Out of the ashes of COMPOS MENTIS has risen New Zealand's first Metal/ Thrash Hardcore band called NAZGUL, they will also have a track on the Out Of Order distribution (used to be Sound Mind Records and tapes) new Zealand 7" compilation EP. The first COMPOS MENTIS record is still available on this label. 3 members out of NAZGUL put out zines, Craig and Michelle do Divided We Fall which will have its 4th issue out soon and David does Thrash Till Death, issue 1 of that due out very soon. Out of Order Distribution is wanting to sell or swap overseas 7" records in New Zealand so if you're interested write to them at P.O. Box 7414/ Wellington South, New Zealand. Young band ACID REIGN has 2 demo tapes out, do a zine called Second Dark Age (3 issues out so far) and will also have a track on the out of order records comp EP which is due out late April or early May. NO. 9 who are not a punk band but more just an alternative outfit have recorded an LP which should be out this year. Some other Wellington bands that deserve a mention are ONE LESS CUSTOMER and MICROWAVE BABIES, both have yet to record any material.

Onto the south Island and to Greymouth, BRAIN DAMAGE split up yet again and two new bands have sprung up - NOT NECESSARILY NORMAL and GENOCIDE FACTORY who are supposed to be an all-out thrash band. In Christchurch, further south, a band called HOLOCAUST have called it a day but they are another band that will have a track on the Out Of Order comp EP. Some of the members of HOLOCAUST have formed a new band called ILOCH. As well VERMIN have split up, so that leaves DETOX and NO IDEA. NO IDEA are one of the country's older bands having released a tape a few years ago and a 12" EP which is still available from Jayrem Records. All the Christchurch bands are very British punk oriented and DETOX are no exception to this rule... In Dunedin a large number of bands have sprung up lately and one zine

5 Y.M.

P.M.T. issue 3 out soon. John who does P.M.T. also does a radio sho on the local University station, so send him some music to play on his show. MINDFUCKERS play a slower style music reminiscient of Flipper and bands like that. I can't really say much about the others - CACTUS CLUB, SURVIVORS OF THE PLAGUE because I haven't heard them. In the deep south, in Invercargill there is MORAL FIBRE who have a demo tape out.

Well that about wraps it up, anybody interested in writing, swapping tapes, records etc can write to either Craig or John (that's me) care of P.O. Box 7414/ Wellington South/ New Zealand. Take care, bye for now.

Some Important Addresses: ARMATRAK/ 137 Valley Rd/ Henderson, Auckland... DEFIANCE & A.N.I. zine/ 44 Bel-Air Dr/ Hillsbough, Auckland... SERVICE 42 & Positive Approach zine/ P.O. Box 62198/ Sylvia Pk/ Auckland 6... BYGONE ERA/ 5424 Glenfield Rd/ Glenfield, Auckland 10... FIVE YEAR MISSION/ 19 Gallipoli Rd/ Napier... CASUALTY/ 36 Pendarves St/ New Plymouth... STICKY FILTH/ 126 South Rd/ New Plymouth... NEWS, NEWS, NEWS & F.I.U. zine/ P.O. Box 112/ Oakura, Taranaki, New Zealand... FLESH D-VICE c/o Jayrem Records/ P.O. Box 3054/ Wellington... NAZGUL & Thrash Till Death zine c/o David/ 673 Fergusson Drive/ Upper Hutt... Out Of Order Distribution & Divided We Fall/ P.O. Box 7414/ Wellington South... I Don't Conform zine c/o Rod/ 8 Penryn Dr/ Camborne, Wellington... ACID REIGN & Second Dark Age/ 7 Winston St/ Crofton Downs, Wellington... ILOCH/ 110 Nayland St/ Sumner, Christchurch... P.M.T. zine & radio show/ P.O. Box 6127/ Dunedin North. Mindfuckers/ 9 Mckinnon Place/ Dunedin.

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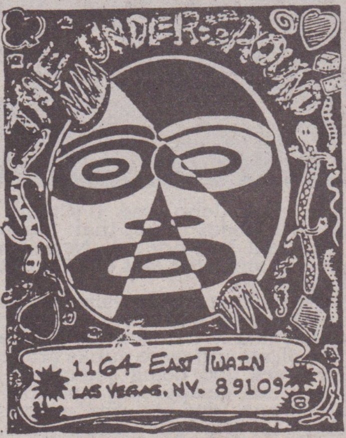

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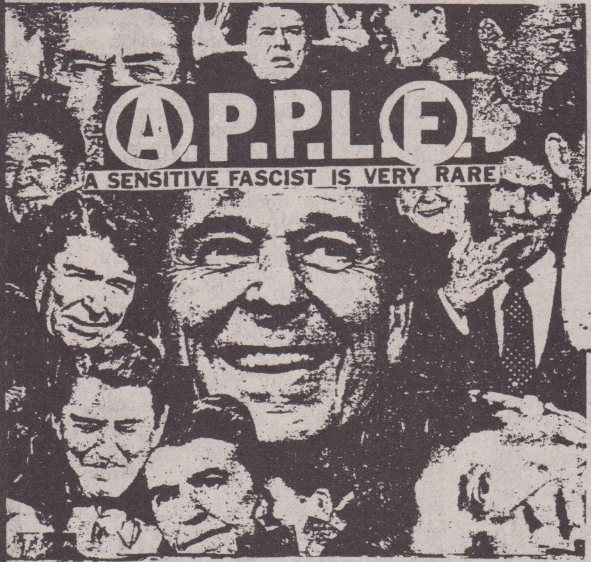

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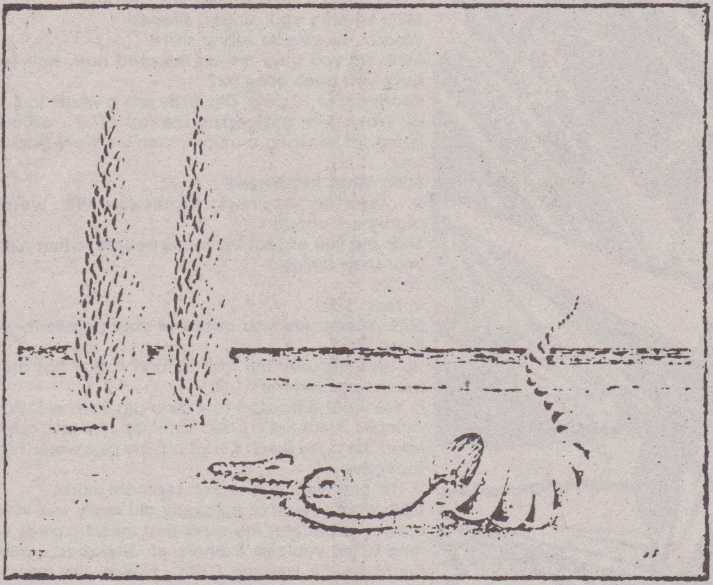

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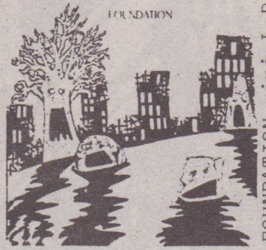

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C.O.C. was interviewed on March 7 at Fender's Ballroom, Long Beach, CA. I want to say that the guys in the band are some of the coolest people I've ever dealt with. I believe this interview should start with the quote of the year by Woody, (guitar) of C.O.C. Woody, upon looking at the massive line going around the corner to the gig his band was headlining, said "Are all these people here to see us? We play in Raleigh and nobody shows up!"

Anyway, on with the chat. Mouse

MRR: Where's your singer, Simon?

Woody: He's inside selling shirts.

MRR: So, you guys are on the road now. How long have you been gone for?

Reed: About 10 days. This really isn't a whole tour.

W: We're, like, postponing the rest of it - we were home for less than a month, then we went back on tour.

MRR: What happened?

R: Assorted business problems. We weren't organized enough.

MRR: Did you expect this many people to turn out for your show tonight?

W: No.

R: Yeah, I did.

MRR: Blunty: Are you aware of your popularity with these kids?

W: Well, actually this tour up until today has pretty much humbled me.

R: We were supposed to play a pig farm in El Paso. Actually, it was just a basic farm with pigs and cows.

Mike: The cows liked us a lot but the pigs weren't that receptive.

R: The pigs were in their own seperate world.

MRR: What I mean is: Animosity did really well in two scenes of people; the punk and metal crowds and then when you see a photo of Metallica, various members are wearing C.O.C. t-shirts. The fans see this and think "Oh boy, Metallica likes those guys." I mean, shit, look what is did for the Misfits and they've been defunct for years.

R: Oh, yeah.

MRR: Face it, your band is one of the 3 more popular (Oh, I hate to use this term) "crossover" bands.

W: Who are they?

MRR: You guys! D.R.I. and probably Slayer (next to Metallica, of course). Anyway, when's the new album coming out?

R: It's an EP, a four and 1/10 song thing called Technocracy, due out in about a week.

W: Two weeks at the most.

MRR: On Death?

R: Yeah, Death/Combat.

W: It doesn't say Combat, does it?

R: I think so.

W: That's bad.

R: Against our wishes.

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W: We p
MRR: But,
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This interview was done in L.A., shortly before C.O.C. aborted their tour and headed home to North Carolina. Soon afterwards, bassist Mike Dean left the band. There were differences over business dealings, lifestyle, and music, with the end result being mutual respect to differing approaches. The new bassist is named Phil, who has filled in for Woody before and is very familiar with C.O.C.

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MRR: What's wrong with Combat?

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MRR: Why?

M: They're buying up the whole thing because there's an audience and they can exploit it. A lot of the bands don't have the resources to put out an album themselves so they go "O.K."

R: Going for the gold; if you will - finding formulas of music and these stereo-typical music qualities and going for the popular thing right now, which is the crossover, speed metal thing.

W: It's just an example of someone latching onto something, sometime long after the creative force behind it is dead.

MRR: Behind what?

W: Behind the whole hybrid shpiel.

R: The Metallica/Venom/Motorhead thing.

MRR: Venom. There's a band you don't hear much about anymore.

R: They kind of went for the gold too early.

MRR: Yeah, a lot of bands go broke on their tour because they are rockstars before its time. They think of a light show way before they even have a set list.

R: I've got my doubts about this thing. I think it will die out in the next year or two.

MRR: If it dries out, where will it leave C.O.C?

R: I don't think we allign ourselves with those people musically, or even mentally. We play for the evergy of playing. We could play to pigs and still have as much fun as we do playing to 250,000 skinheads.

W: We played the Olympic with Anthrax and that was our big mistake.

MRR: Why?

R: We put ourselves in a position we really don't like and I take blame for that.

MRR: What position's that?

W: This big Rock n' Roll thing and it's like we are not into it. At least tonight, there's lots of good bands like Blast, Honor Role, SNFU..

MRR: I think that you guys as a band have a lot to offer. A lot of good ideas would be wasted if people came and just listened to the drum beat and nothing else.

M: Well, the more people there are, the more idiots there will be, percential wise.

R: Yeah, like the ones that say "I slammed and I got four good punches in."

MRR: Where do you want to see this all go. I mean, you didn't think there would be this many people here tonight.

W: We play at home and nobody comes.

MRR: But, I think a lot of bands are taken for granted at home. Anyway, what are some of the bands you

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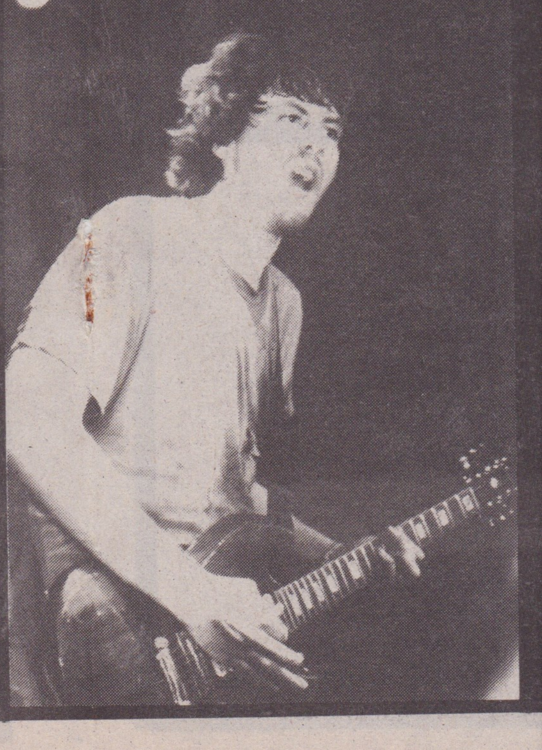

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MRR: Where do you want to see this all go. I mean, you didn't think there would be this many people here tonight.
W: We play at home and nobody comes.
MRR: But, I think a lot of bands are taken for granted at home. Anyway, what are some of the bands you guys are listening to now?
M: A lot of Jazz, Sabbath, Bad Brains, the same stuff I've always listened to.
R: I listen to a lot of old Bad Brains, Minutemen, Honor Role, early Gang of Four, Crass..
MRR: Have you had any offers to go to Europe.
W: We haven't had any offers, but we want to go real bad.
MRR: Do you ever hear any feedback from Alaska or Hawaii?
W: We've had some letters from Hawaii.
M: The Vandals played five nights out there because people are starved for it out there.
MRR: What advice do you have to bands who want to put out a record but don't have any money?
R: The first thing is be sure you don't sign away your life. Definately be selective and try and get what you want.
Bob Durky (12XU, Fartblossom, Pillsbury HC) interjects: Excuse me for interrupting, but a lot of bands don't have that choice. They don't have an option if only one label approaches them.
M: Then, they have to decide if they want to do it. Talk first hand with a person who's been there before.
MRR: Looking past Technocracy, have you begun to record another album yet?
R: We've been messing around on a little four track, but nothing serious yet.
MRR: Is there any reoccurring themes in the new material?
(At this point, everyone starts humming riffs)
MRR: Now, how am I going to write this down.
R: Oh, lyrical themes!
MRR: Yeah, that's the ticket!
M: A couple of songs are kind of environmental in their message - society out of balance with nature.
R: Yeah!
(At this point, the cops shine their light into the van)
MRR: Have you ever had any serious run-ins with the police?
R: At home, I was getting framed for a bunch of burglaries and they were going to prosecute me.
MRR: Just because you were the local punk band?
R: Because our van went through a neighborhood that got robbed, twice. Trumped up charges, totally.
MRR: Are you happy at the level you're at now, as a band?
R: As long as I'm satisfied doing the live thing, enjoying myself. I think we have a lot of opinions and ideals we can get across to this fresh audience.
MRR: What are some of the ideals you want to get across?
M: Mostly, learn how to be sensible and not hurt other people and program you own mind. Don't let anybody else do it for you, because right now we have a lot of people coming to shows that are, you know, fucking up. There's a lot of violence at shows and a lot of other unpleasant things. That is t
thing we'd like to see. People getting alon
with one another.
**MRR: Do you have any advice for som
people just starting a band?**
M: Be open-minded and listen to other
music. Give other people's ideas and c
chance.
W: Not be two-dimensional.
MRR: What books are you guys into.
M: I'm reading a book now about some r
asshole who stumbles acrss some ancien
secrets concerning reincarnation and tim
and he makes a fatal mistake because hi
programmed by Christianity, which
everything is either this or that, right or wrong
white.
**MRR: I know we went over this earlier, but c
time for your reader's audience... What a
rumor that you were going to try our for I
when they needed a new bass player?**
M: Some guy that knew them told me so I, lik
their manager and they wouldn't pay my w
San Francisco, so I couldn't do it. They want
pay my way out and cancel shows that we
there was no way. But I was into the idea c
flown out to San Francisco.
R: Back to the question of where the band is
go... I just want to have fun!, make it an c
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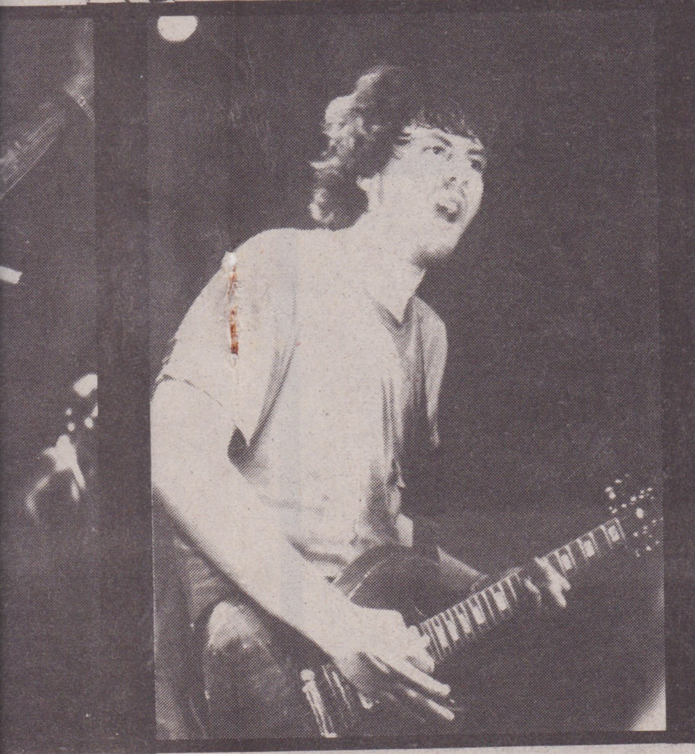
time. On the other hand, I want our ide
presented. I think we have a lot of cool thin
It seems that a lot of people that did ha
stances are letting them melt away and kinc
with the norm, the mainstream.
MRR: Do you have anything else you want
R: Oh, Bluuuhaa?
**MRR: You guys have been making that
night. What is the signifigance of it?**
R: We have a song called "Ah, Bluuuhaa, M
Sick Farce."
MRR: What's that about?
R: It summarizes our views on the whole spe
thing. How to turn punk rock into a money m
thirty days.
W: There are those who are milking the sic
MRR: Oh.
W: You'll see.
R: Back to a couple of topics of our songs.
MRR: Yeah, way back.
R: We have some environmental tune
about Indians. Mike wrote that one. I think c
to be said about what's going on, on Big M
MRR: The plight of the Indians.
R: Yeah, something like that.
**MRR: Well, thank you for your time. I wa
pleasure.**



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e got my doubts about this thing. I think it will die
n the next year or two.
If it dries out, where will it leave C.O.C?
lon't think we allign ourselves with those people
cally, or even mentally. We play for the evergy
aying. We could play to pigs and still have as
n fun as we do playing to 250,000 skinheads.
Ve played the Olympic with Anthrax and that
our big mistake.
: Why?
e put ourselves in a position we really don't like
l take blame for that.
What position's that?
his big Rock n' Roll thing and it's like we are not
t. At least tonight, there's lots of good bands like
, Honor Role, SNFU..
**: I think that you guys as a band have a lot to
. A lot of good ideas would be wasted if people
e and just listened to the drum beat and nothing**
Vell, the more people there are, the more idiots
e will be, percential wise.
eah, like the ones that say "I slammed and I got
good punches in."
**: Where do you want to see this all go. I mean,
didn't think there would be this many people
tonight.**
Ve play at home and nobody comes.
**: But, I think a lot of bands are taken for granted
ome. Anyway, what are some of the bands you
guys are listening to now?**

M: A lot of Jazz, Sabbath, Bad Brains, the same stuff I've always listened to.

R: I listen to a lot of old Bad Brains, Minutemen, Honor Role, early Gang of Four, Crass..

MRR: Have you had any offers to go to Europe.

W: We haven't had any offers, but we want to go real bad.

MRR: Do you ever hear any feedback from Alaska or Hawaii?

W: We've had some letters from Hawaii.

M: The Vandals played five nights out there because people are starved for it out there.

MRR: What advice do you have to bands who want to put out a record but don't have any money?

R: The first thing is be sure you don't sign away your life. Definately be selective and try and get what you want.

Bob Durky (12XU, Fartblossom, Pillsbury HC) interjects: Excuse me for interrupting, but a lot of bands don't have that choice. They don't have an option if only one label approaches them.

M: Then, they have to decide if they want to do it. Talk first hand with a person who's been there before.

MRR: Looking past Technocracy, have you begun to record another album yet?

R: We've been messing around on a little four track, but nothing serious yet.

MRR: Is there any reoccurring themes in the new material?

(At this point, everyone starts humming riffs)

MRR: Now, how am I going to write this down.

R: Oh, lyrical themes!

MRR: Yeah, that's the ticket!

M: A couple of songs are kind of environmental in their message - society out of balance with nature.

R: Yeah!

(At this point, the cops shine their light into the van)

MRR: Have you ever had any serious run-ins with the police?

R: At home, I was getting framed for a bunch of burglaries and they were going to prosecute me.

MRR: Just because you were the local punk band?

R: Because our van went through a neighborhood that got robbed, twice. Trumped up charges, totally.

MRR: Are you happy at the level you're at now, as a band?

R: As long as I'm satisfied doing the live thing, enjoying myself. I think we have a lot of opinions and ideals we can get across to this fresh audience.

MRR: What are some of the ideals you want to get across?

M: Mostly, learn how to be sensible and not hurt other people and program you own mind. Don't let anybody else do it for you, because right now we have a lot of people coming to shows that are, you know, fucking up. There's a lot of violence at shows and a lot of other unpleasant things. That is the main thing we'd like to see. People getting along better with one another.

MRR: Do you have any advice for some young people just starting a band?

M: Be open-minded and listen to other forms of music. Give other people's ideas and culture a chance.

W: Not be two-dimensional.

MRR: What books are you guys into.

M: I'm reading a book now about some rich white asshole who stumbles acrss some ancient Mayan secrets concerning reincarnation and time travel, and he makes a fatal mistake because his mind is programmed by Christianity, which dictates everything is either this or that, right or wrong, black or white.

MRR: I know we went over this earlier, but one more time for your reader's audience... What about the rumor that you were going to try our for Metallica when they needed a new bass player?

M: Some guy that knew them told me so I, like, called their manager and they wouldn't pay my way out to San Francisco, so I couldn't do it. They wanted me to pay my way out and cancel shows that we had and there was no way. But I was into the idea of getting flown out to San Francisco.

R: Back to the question of where the band is going to go... I just want to have fun!, make it an energetic thing and get along with eveyone - and have a good time. On the other hand, I want our ideas to be presented. I think we have a lot of cool things to say. It seems that a lot of people that did have strong stances are letting them melt away and kind of going with the norm, the mainstream.

MRR: Do you have anything else you want to say?

R: Oh, Bluuuhaa?

MRR: You guys have been making that noise all night. What is the signifigance of it?

R: We have a song called "Ah, Bluuuhaa, Milking the Sick Farce."

MRR: What's that about?

R: It summarizes our views on the whole speed metal thing. How to turn punk rock into a money machine in thirty days.

W: There are those who are milking the sick farce.

MRR: Oh.

W: You'll see.

R: Back to a couple of topics of our songs.

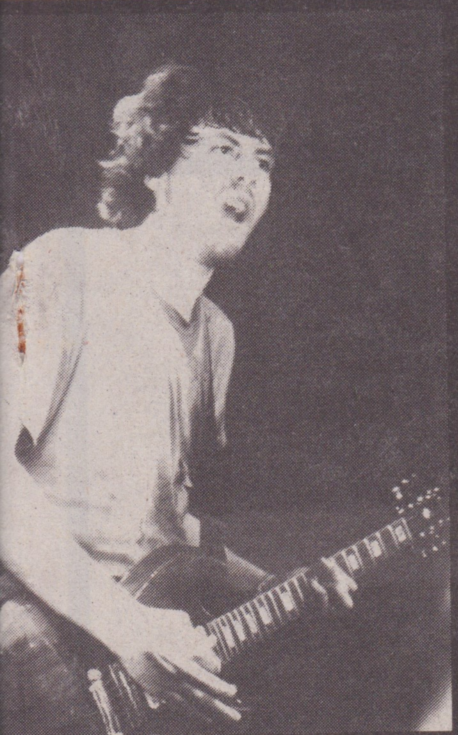
MRR: Yeah, way back.

R: We have some environmental tunes, a song about Indians. Mike wrote that one. I think a lot needs to be said about what's going on, on Big Mountain.

MRR: The plight of the Indians.

R: Yeah, something like that.

MRR: Well, thank you for your time. I was really a pleasure.



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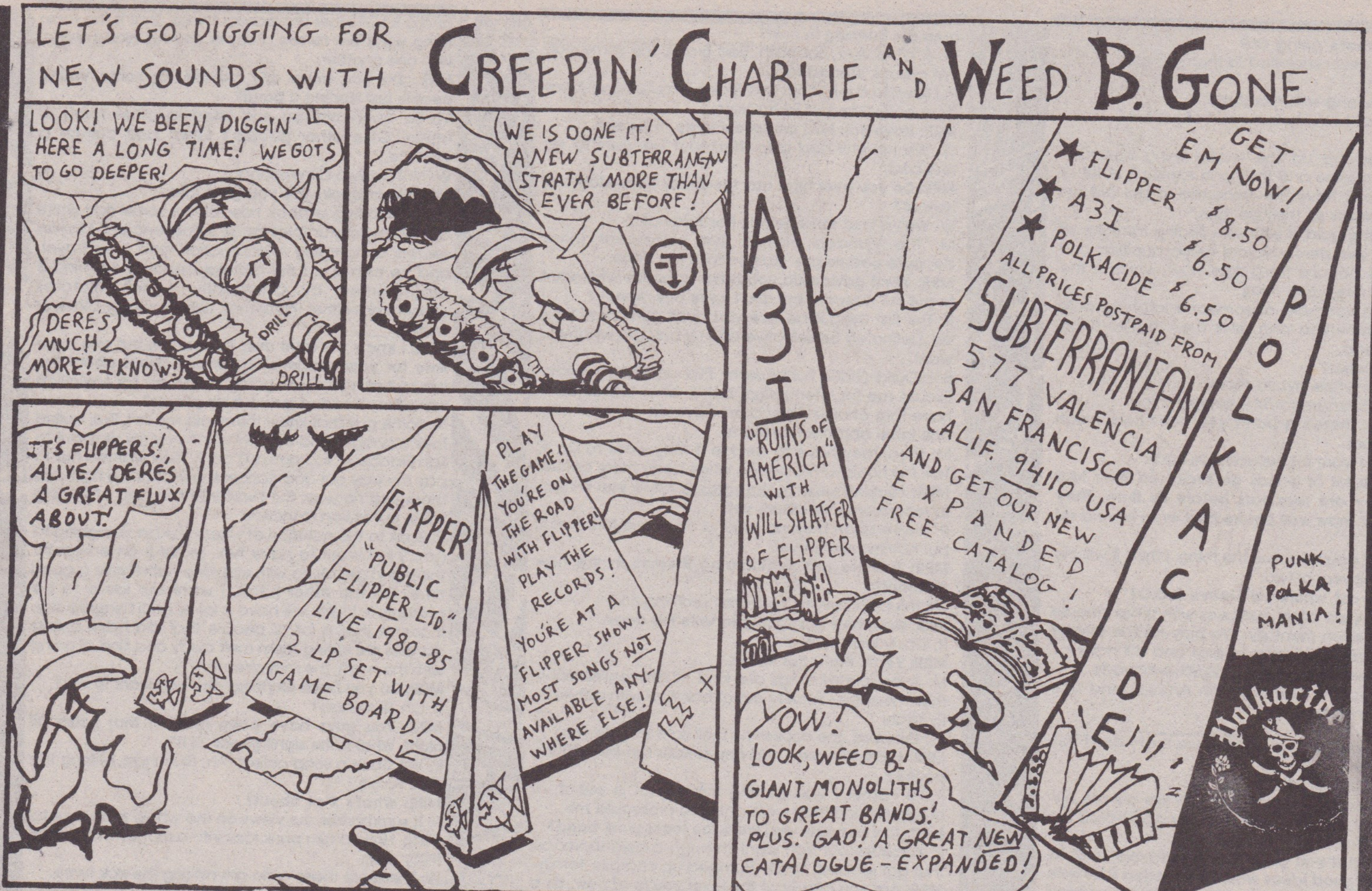

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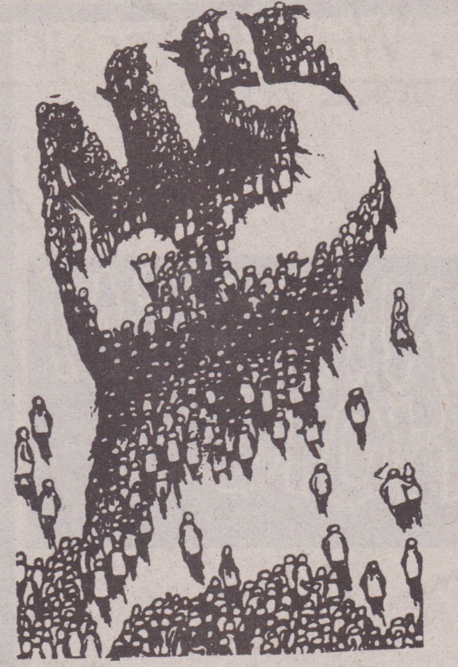

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DIDDLY SQUAT

Interview by Greg

MRR: Who's in the band, how did you start?
DS: Mike, orator; Jason, guitar; Eric, drums; Nate, bass. We've had a couple of previous singers, but this is our steady line-up. We started about 2-1/2 years ago, it was all of our's first band and the first band in our town. Now there's a fairly active scene and new bands starting.

MRR: Describe your sound.
DS: Our sound is summed up in the words 'soul speed'. It's hardcore from the heart. We play fairly fast, but we don't want to be monotonous.

MRR: What are you trying to express through your lyrics?
DS: We don't have a platform of ideas our band stands behind. Everyone takes part in the lyric writing and the songs express ideas about things we think about. The new songs are more politically toned than the older ones that had some pretty funny themes. We just wrote a song called crippled for cash which developed from Mike seeing someone in a wheelchair working at a fast food restaurant. This person was obviously there for a reason other than to work because everyone was ignoring her. We are questioning their motives.

MRR: What opinions do you have on these subjects? Vegetarianism:
DS: There is one vegetarian in the band who doesn't eat meat for mostly political reasons.

MRR: The Tri-Cities, Hanford area:
DS: People definitely have a distorted idea about Hanford. A lot of the things you hear about the nuclear power plants are propaganda. You're going to hear it from both the pro and con sides. Our general opinion is that nuclear power can be a safe alternative to fossil fuels if it is managed effectively. The problem is in trusting the government to do that. There have been some scandals at Hanford that have lessened their credibility. Our town is fairly boring, Diddly Squat has been a good tool to fight boredom, that's where our demo's name <u>Peroxide in the Scabland</u> comes from.

MRR: The future of the movement?
DS: Things have been happening without much change in the last 2 or 3 years so it seems a change is due. It seems that maybe people are less interested in a serious change in the system than in the past, a lot less striving for originality and value in the music. But people are having a strong sense of unity between themselves. This is a really positive, good thing.

MRR: What are your future plans?
DS: Well after we give Greg a ride to the library, our plans are to play around more to get exposure so we can find the means to do a 12". There will be a tour this summer with False Liberty starting mid-July and lasting about a month. Also new songs... we want to keep developing our sound. The Diddly Squat 11 song demo 'Peroxide in the Scablands' is available from us for $3 ppd to 320 Scot/ Richland, WA 99352. Send a stamp and we'll send some flyers, stickers, etc.

<u>Memorial Day</u>
Today in America
It's Memorial Day
But no patriotic symbols
Will be hung today
Dedicated to the memory of
Water, trees, and wildlife
Wasted in the economic wars
Lost of yesteryear

The wars were fought without guns or fire
No more heros left for the stupid to admire
The corporation fought and baited to employ
The resources they sought to destroy
Profit was king and capital gain was queen
The government played puppet to the destruction machine
A battle no one won, but everone lost
Not before money lost its value did we realize the cost.

Suppliers, supply, producers, produce
Consumers, consume, until everything dies
No one knows why? Until someone cried it's gone.

PAINTED WILLIE

Painted Willie have their headquarters at Spinhead Studios in North Hollywood CA. They were interviewed 3/9/87 at Spinhead by Mouse. Phil - bass; Dave - drums, vocals; Vic - guitar, vocals.

MRR: You guys have been around for a while, you've toured with Black Flag and have several pieces of vinyl out on SST Records. But as a band you guys haven't gotten much publicity, so we'll start from square one. How long have you been together?

Dave: Since late '83.

MRR: How long in your present line up?

Dave: A little over two years.

MRR: When did you tour?

Phil: Last year.

Dave: For six months, we went all over, and back.

MRR: How was the resonse?

Phil: People who have been on other tours with bands said the response to us was good for an opening band.

MRR: What are the names of your records out now?

Dave: Starting off there's the Painted Willie 45 originally released on Spinhead, then the 12" EP which came out after Vic split. Me & Phil recorded the whole thing together - it's called My Fellow Americans. Then the album out now, called Mind Bowling - recorded in 1985 - and on tour we recorded the live in Van Nuys thing and most recently we recorded our second full length album called Upside Down Town - due out in a few weeks.

MRR: I saw you guys once at the Music Machine and your sound was somewhat driving, please excuse me but kind of metal, if you will. What kind of an audience are you playing for?

Dave: It's really weird. There's not metalers or punks at our gigs. It's like people.

Phil: We could play to a metal oriented audience, a punk or college oriented audience. We could play to any contemporary audience and get a good response.

Dave: One of our best responses was at Fender's ii front of predominantly skinheads - that's like pretty amazing.

MRR: When's the next tour?

Dave: It starts April 20 in New Mexico and we're going until May 23.

MRR: Are you going with any band?

Dave: No, we're going by ourselves, Global booked it. But we have a lot of support shows with other bands.

MRR: What do you do to support yourselves? I mean, you have a nice studio here.

Phil: Sell cocaine.

MRR: Well that's great.

Dave: Male prostitution.

Vic: My girlfriend's a hooker.

MRR: So you've told me.

Dave: Not only a hooker, but she's a stripper.

MRR: So I've heard. Now back on track. What are some of the bands you enjoy playing with?

Dave: Well ah...

Vic: Dr. Know

MRR: When did you play with Dr. Know! I don't recall? (Note: Painted Willie has never played with Dr. Know)

Dave: After doing 6 months with Black Flag it was so conditioning . It was so hard to come off that tour. 120 shows night after night playing with Black Flag. It's like pounding in the head constantly - I like playing with any band in the world. I'd like to gig with Stryper. (everyone laughs)

MRR: Where do you look forward to returning when you hit the road?

Vic: Little Rock, Arkansas

MRR: On you album coming out tell me what are some of the songs about?

Vic: Masturbation

MRR: Masturbation, do you write the lyrics? Seriously you guys.

Dave: This is straight. We'll start with side one: Burn me out, bum trip, upside down town, the title track... it's just like going into a city any city us and just looking at it closely - like the film "Brazil", nothing is really real, nothing is really right. I look at that song as grabbing a city by its legs and turning it upside down, shaking it and letting the change fall out - that's what the album cover concept is.

MRR: Who writes most of the lyrics?

Dave: Well, it's real divided - everyone contributes lyrics and music.

MRR: Tell me about this song called "Masturbation".

Phil: Ya, it's a song about masturbation. It's called "My Seed"...

Dave: It's a real metal song - it's just like Metallica, you'll like it.

MRR: Nobody can sound like Metallica!

Dave: It's like Lemmy singing "Orgasm Addict" by the Buzzcocks.

MRR: So you trade off vocal duties as well?

Dave: Oh ya

MRR: That's interesting, I wish more bands would do that.

Phil: With the whole thing of not having a lead singer it's mainly because everybody has to concentrate on their own music but it allows the trip to still remain a 3 person trip rather than bringing in a whole other trip.

MRR: Does the band as a unit have any one philosophy?

Dave: It's way too psychotic just to break it down to one thing. It's many things. It's like there's lots of sand in an hourglass you know. You can't sum it all up in one sentence.

MRR: What's some of the other stuff on the album about?

Phil: It's all state of mind stuff.

MRR: My reason for asking is because there may be some people that want to know what you guys are about. They may walk into a store, see your records and wonder where your head's at and what you sound like.

Phil: Well, we like all kinds of music and as faar as music that comes out there's you know we don't keep to one style... We're musicians and we like play music and what comes out, comes out and as for how we see things - we are just human beings, and we see things on different levels, we are what we are and we are what everybody else is.

MRR: That's pretty profound. Vic have you got anything to add to that?

Vic: Nope - that's about it.

Dave: It draws from many different things.

MRR: What do you think about what's selling on the charts these days?

Dave: Rock & Roll from the beginning has always been changing. Who would have thought Beastie Boys License to Ill would pass Bon Jovi for #1. Hüsker Dü are in the top 100.

MRR: So's Metallica. But just the fact that Bon Jovi exists as á person is enoguh to amaze anyone.

Dave: Just the fact that punk rock ever started shows that there's room for everything.

Phil: Most of the time (at the top) there's watered down puppy stuff or gimmick stuff but there's people that make it that still have their integrity.

Dave: Like the Beatles

Vic: People are just like sheep. They graze in the field everyone else does. They're too afraid to walk over and see if there's anything on the other side - that's why a lot of the infamous bands are really one of simplicity... That's why they're so popular, because they're so simple.

Dave: The 80's are really conservative times basically it's the 1950's again. If a band like Pink Floyd was just starting out now, they have no future, no hope. But then again things are always changing.

Vic: Play to people not for them.

Phil: The thing that we are not is a concept and a gimmick. The thing that we are is 3 musicians. And Painted Willie is what comes out.

Dave: I want to say one thing: I think everyone that writes a record review should be condemned - should be damned to be in a band and to tour for months, with these people and play these shows in these cities every night and play these songs for these people. You should be damned to touring before you hit X,Y,Z on your typewriter. Because other than that you're playing with your own bugers.

MRR: Do you have any closing comments?

Dave: I can't believe it's 1987 and it's almost 1988.

Phil: Which means it's almost the year 2000.

Dave: We should be progressing not digressing. Flying in space ships not driving in cars.

Phil: Living in undersea kelp ranches.

Dave: WE SHOULD AT LEAST BE USING THE METRIC SYSTEM BY NOW! What's the problem?

Phil: Why can't people take birth control and stop having babies.

Vic: I think everyone should gargle with glitter to rinse out the footsteps of yesterday between their teeth today.

Phil: The human race is analogous to cancer. All cancer is are these cells gone bad and they start multiplying and they ruin their host organism. If we compare that to the whole earth as a living thing, human beings are just parts of that. Human beings are just fucking up their whole organism. Human beings are cancer they're cancer and scum...

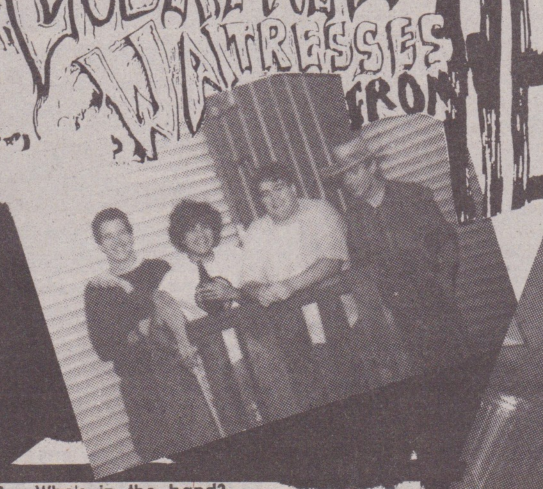
MRR: But Phil what does that make you? And you just know that if there's a nuclear war you won't die of the radiation. You'll just be exposed to enough to make you hemorrhage internally and make your nuts fall off or something.

Phil: People get themselves locked into only half of something whether it's peace or war, hate or love. You have to open yourselves up to the opposites of what you're talking about and what you believe in and you have to think about that because that's the only way that you can open your mind and experience the world as anything. And people don't do that.

PAINTED WILLIE

CALIFORNIA

COCKTAIL WAITRESSES FROM HELL



SIDE BY SIDE
There's something wrong going around
and I know just what it is
We're living in a melting pot
and somebody forgot to stir it
All the ingredients are sitcking to the side
coz nobody's living side by side
We got ghettos and barrios and shanty towns
people living in poverty all around
We got west sides and east sides, park sides and north sides
nobodies living side by side
If you can't love if you got to hate get the funk out of my face
Segregation degration hate is all around
join a country club or move out of town
Everybody is trying to escape want to get away
nobody wants to live side by side
We're all looking at South Africa
what about our own Howard Beach
Philadelpia do you remember Charles Williams
all he wanted to do was live side by side
If you can't love if you got to hate get the funk out of my face
The melting pot is sitting on the back burner
somebody better stir it before it gets too hot
How many more people must swing from trees
before we learn to live as one live in peace
Why are we afraid to live as one
why are we afraid to live side by side
hate in the factory, hate in the store, hate in the street
and everywhere we go
we need to learn to live side by side
we need to learn to live as one
we need to learn to live in peace
we all have to live side by side
we all have to live side by side
we all have to live side by side

MRR: Who's in the band?
CWFH: Mike Branum plays bass, Gabe Rowland drums, Dave "Hatman" Propp plays the telecaster and Larry Michael sings.

MRR: How long has the band been together and how'd it start?
CWFH: Larry is the only original member of what first started as Audio Terrorism in Dec '85. Hatman joined in June '86 and the name changed in August. Hatman used to play in Sado Nation, the Bop Zombies and the Products up in Portland. After months of searching for a drummer, Gabe joined in Jan of '87. Mike, who also drums for Capitol Punishment, wanted to play bass so we made room for him and he joined the same time as Gabe. It was sorta a package deal.

MRR: What would you describe your music as?
CWFH: We call it blender music. We just put our influences in a blender and what comes out is what comes out. The music can best be described as mid-tempo hardcore that ranges from country punk to P-funk. Hatman doesn't use distortion so we have a clean sound. We're not trying to play or sound like anything in particular. We just play and whatever comes out is what we play.

MRR: When do you plan to release your music to the public?
CWFH: We're going into the studio in early April and will have a cassette available shortly after. We want to put out some vinyl but like most bands we have no money. Maybe if we get lucky someone will want to help us out.

MRR: Are you a political band?
CWFH: Not in the classical sense. Our lyrics are politically and socially relevant but the band as a unit isn't political. We are all different people who share a musical and social interest but our personal politics are different. We're just four guys who like playing music together. We are as a band very ethical and realize our obligations as artists to make the world a better and more beautiful place. Our only message is to love everyone especially those you hate.

MRR: What do you want to accomplish as a band?
CWFH: Besides the usual stuff to record, put out vinyl, play as much as possible and tour, we just want to brighten people's days. If we can make someone smile and be happy when they hear our music then that's satisfaction enough. All we want to do is what we enjoy and have people enjoy it with us. If people don't have a good time when they come see us play or our music doesn't put them in a good mood, then we have failed.

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ILLINOIS

ABORTED BABIES

The Aborted Babies are a trio from Arcola, Illinois. The members are: Rob Arrol - guitar (18), Jeff Kibler - vocals (18), and Darrell Wilson - drums (19). At one time there was a bass player (Carey Widder), but he had to quit the summer of 1986, after his equipment was repossessed. This group formed in October of 1985 as a high school band, planning to play for their school's Christmas assembly. Once school officials read the lyrics to the songs they were to play (anti-football anthems entitled "Football Misfits", and "Generation of Waste"), they were quickly cancelled from the show. Since then, they have remained together, playing to small crowds in the Arcola area.

Their lyrics are politically oriented, and they give credit to Jello Biafra for giving htem the integrity to write what they feel. As for influences, the band cites the Dead Kennedys, the Sex Pistols, D.I., the Ramones, and the Rolling Stones as major factors in their development as a unit.

They have a three track studio tape, which is part of a seven track live tape, it is called Anarchy in the Womb. Two of their songs are to appear on an international compilation tape called Jerry Falwell's Top Ten Dance Party.

Future plans include recording more, as well as playing in the Champaign, Ill. area over the summer.

They encourage fans (or anyone) to write them. A copy of their tape can be had by sending $2 and a blank cassette to Rob Arrol/ A. Babies/ 244 S. Ridge/ Arcola, IL 61910

The Land of the Free
A hero is someone, who kills during wartime
A murderer is someone, who kills on his own time
Yet what is the difference, I really can't see?
America the Beautiful, the land of the free.

Our laws prohibit that murderous call
But when we go to war, we're told to "waste them all"
Yet what is the difference, I really can't see?
America the Beautiful, the land of the free.

The heros come home, to parades and crowds
While the dead lie dormant, under death-black shrouds
Yet what is the difference, I really can't see?
America the Beautiful, the land of the free.

The casket is closing the dead store clerk
He was shot in the head, by a half-crazed jerk
This is another type of war, can't you see?
America the Beautiful, the land of the free.

SEARCH AND DESTROY S.A.D.

S.A.D. are probably one of the best local bands in Stuttgart today. This interview was conducted by Gabe Shin and Blake Wright of the Empty Records staff. A 7" EP with 6 songs has just been released by Empty Records and is available for $3 ppd anywhere in the world. Anyone wishing to contact S.A.D. or order this record may do so at the following address: Joe Raimond/ Muggenhoferstr 39/ 8500 Nurnberg/ W Germany. S.A.D. are: Postel - Vocals, Michi - Vocals, Roman - Bass, Andi - Guitar, Heiner - Drums.

MRR: What does S.A.D. mean?

M: S.A.D. means at one time, sad (Roman starts laughing for some reason, causing a spat between him and Michi).

R: S.A.D. means search and destroy. S.A.D. is the slogan from the Yankees in Vietnam.

M: Yeah, because its got two different meanings because what you said before "Search and Destroy", the slogan from the Yankees and it means we don't want no more war because it's stupid. And at another time we're sad because the people around us, they're all fucked up and just go to work...(slight chaos as Roman starts laughing again which starts Michi bitching at him)

P: I think that S.A.D. means search and destroy because it's good. Its got two meanings: sad and search and destroy.

M: That's what I said, but everybody laughed about me....(more chaos)... Fuck off!

R: Stop talking, next question.

P: We're sad about the slogan 'Search and Destroy".

M: We're sad about the world around us. (more laughter initiated by Roman) What's so funny about this? (I try to explain I was laughing only because Roman was, but it didn't seem to help) I didn't laugh... I don't want to be mad.

MRR: How long have you been together?

R: One year.

M: Been together since one year, yeah!

P: One year yeah, I've only been in one month.

M: Before, we were Living Now.

MRR: Have you been in any other bands?

M: Living Now fuck off!

P: It was Living Now' for 1 or 2 years, and before I started to play in punk bands I played in metal bands, one punk band before Living Now.

MRR: The name?

P: A Bomb.

MRR: What influences do you have? Or type of music you like?

M: I like bands from '77, old punk bands, Roman likes....

R: I can speak for myself...

P: I like American bands, thrash bands, Descendents, DRI, and old English bands from '83.

R: I like DRI, BGK, Indigesti.

M: He likes American hardcore.

R: Yeah, but also Marginal Man, Wipers....

MRR: Andy?

A: I like all, as long as it's not too fast.

R: Because he can't play too fast.

MRR: Do you have any goals for the band? Do you want to be big and famous rock stars?

R: Yeah!

M: We want to be more important to tell the people...

R: I want to marry Nina Hagen. Yeah, really!

M: To be more important, to tell more people what we have to.

M: I write my lyrics in German because I think there's not enough.

R: I don't need the people, I need the money. That's my aim.

P: Money, cash, it's great.

M: Fuck off!

P: No, if I can live from my music it's okay.... to have an apartment, some food, some clothes, that's okay for me.

MRR: Do you have any music out? Tapes, records?

P: Only one.

M: On a sampler from some Stuttgart groups. I think it's about six groups or so. We'll do another tape.

R: Yeah, we'll be in the studio soon.

M: Shit, the Exploited are on the door. (a poster which she proceeded to rip down)

MRR: When are you going to record?

R: First week in October.

MRR: Do you have any political beliefs as a band or individuals?

M: Individuals.

MRR: By talking to the band many views come out. We have one member, Roman, who seems like a German capitalist.

M: Sometimes when I write my lyrics, they (band) tell me I'm too political.

MRR: On that note, what do you think about bands like Minor Threat, who people say preach, or MDC?

M: No, I think everyone can do what they want. You can't do it strong enough.

P: I don't think the bands are preaching to the people, it's stupid. They have their lyrics, they have their message, and that's alright.

B: But you said before you didn't like Crass or Crass-type bands.

P: Crass, I don't like them cuz they say if you make this because it's what we say, then it's okay. But if you make some other thing, it's wrong and that's bad. What we say is right.

M: You have to accept everyone. It doesn't matter what he does and try to change him, show him the right way but you can't say he's an asshole because he just looks like that . That's not punk for me.

R: I like the music of Minor Threat, not the lyrics.

MRR: What do you think about straight edge?

M: We don't like straight edge. The ideas are okay ya know, but it doesn't mean you have to stop smoking, stop drinking, and so on. You should do it cuz it's okay because you want to have some fun in your life. But you do it as much as you can still think.

MRR: Don't you think there is a problem with that in Germany, with people drinking too much and not being productive?

M: Lots of people drink too much. It's too bad.

P: Straight edge is alright for people who can't use drugs, can't use alcohol.

R: I like straight edge.

MRR: What do you think about the strong American influence in Germany. You have McDonalds and on German TV you have "Dallas". And what do you think of this invasion of American culture on Germany?

M: It's fucking shit!

P: I think it's shit!

R: I think it's right!

P: Too much American culture. It's no good. So many plastics, so many hamburgers.

MRR: Do you think it's a different kind of imperialism when the US is putting its culture on Germany?

P: Yeah, a little bit.

MRR: Germans want to think like Americans?

R: No, no. I don't think so. I think the Germans are so stupid that it 's right that they have McDonald and so on.

P: They don't notice it. Most of the ....(discussion goes on into the state of the punk scene in Germany)

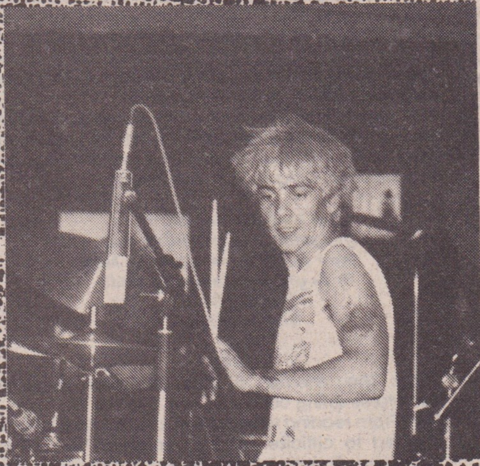
P: But now at this moment the German scene stands.

M: It sleeps.

P: It sleeps. They don't go forward at this time.

M: Most of the punks that come now, I think for me they are kids, ya know, they don't understand what's going on. They come in now cause it looks good to be a punk or something like that and I don't think they understand anything of the idea that started in '77 and '76. It's changed. It's not the idea today. They don't understand.
P: I think a lot of people drink too much and fight together, punks against punks. That's not good. Punks must be together to fight outside. Here in Germany it's better.
P: The one part "peace, peace" and the part drinking, drinking, booze, and that's shit, and one part thinks. They want to make something, but it's a small part. There's not enough people, because the others are for alcohol.
MRR: But do you think maybe they drink a lot because they see a situation where....
M: But that's not the idea. The idea was that you want to change something. Now, most of the old people just hang around and go working and so on. It's so bad. And the people that are left just drink.
MRR: It takes a strong person to keep going so maybe they get depressed and they want to start drinking cause they hate what they see.
M: I also get depressed.
P: I think that's the reason I'm depressed. That's the reason I take drugs and drink alcohol.
M: Okay! We all get depressed. That's life!!
MRR: What's you advice to these people who do this, who want to change something but feel they can't?
M: If I thought I couldn't change anything anymore I'd kill myself. I'd have no more chance to fight and I want to fight.
P: Now we have the power to fight.
MRR: Who writes the music for the band?
M: I write the lyrics. Andy writes the music and Roman also writes the lyrics.
P: Yeah now, but the next time I start to write the lyrics, I'll make my own lyrics because I'm new in the band, and I haven't had enough time to write yet.

MRR: Have you had many shows in Stuttgart?
M: About 4 or 5 shows.
MRR: Do you all have jobs outside of the band?
M: No, I don't have a job.
A: Painter. House painter.
R: Civil servant (as opposed to going into the Army)
P: I'm a woodworker and I work in the garden.
M: Heiner is in the army. You see he isn't here today. It's bad.
MRR: He doesn't have that much longer left though, does he?
R: Ten days.
MRR: Describe your music.
R: Two influences. The songs which Andy plays or makes are melodic. The songs I make are thrash.
M: Because he likes thrash, and Andy and me like '77 punk and so on.
MRR: Do you think each song's a combination or do you think one song has a '77 sound and the next one thrash.
M: No, no..
P: It's good compromise.
M: It changes. It's a mixture, because in every song there's something else. Every song is different from the others. And that sound is important.
P: Oh fuck!
M: If not, everything sounds the same.
MRR: Do you see any direction your music is taking?
M: A direction? No.
R: Yeah, next time we'll be more metal influenced.
M: No! No! No! (more chaos)
MRR: Or a rap band?
R: Like DRI not Metallica.
P: A sound like Crucifix.



MRR: One more question. Where did you learn to speak French and English?
M: Me?
MRR: Yeah.
M: At school.
MRR: Both?
M: Yeah.
MRR: You speak too good to have learned in school. No one learns that good from school.
M: I was in England. I was in France. I like languages. In English, I was always good. It was easy for me to learn, but it's a long time since I was in school, so my vocabulary's bad in French and English.

FRANCE

PANX — ACUPUNKTURAL PIN PRICK

PIN PRICK comes from Toulouse (South France). The actual line up is a four pieces. 2 guys and 2 girls. Slinky: vocals and guitar; Chriskin: drums and drum machine; Riffy: guitar and Jil Noise: bass. What strange names for a French combo staff? Yeah, simple, the names (like the band one) had been chosen in '78 when the idea of the band was just born, but just keep in mind that the material and first rehearsals only began in '83. Since then they just keep this punk wink, just for fun (real names are Béatrice, Christine, Pascal and Claude; but tell them that I've said it). In '85 the first tape went out, ten songs, only 200 made, and now sold out; and beginning of '87 the first EP, five songs, an autoproduction on Panx, independent association of bands, radios and zines of Toulouse. Musically, each member of the band hears some band that nobody else could endure, from Style Council to Riistetyt for instance. So, everybody works on the music of the band, the result hasn't a lot to do with the first idea. The only searched result is energy! The lyrics are also written by everybody, not everybody on the same song but each member writes some songs.

MRR: What about your lyrics?
PP: We're not a typical political band, we don't like too many hammer messages. We think it has more impact to try to provoke reflections than to offer just slogans. Our songs often speak about boredom, human misery (mental and material) and we think that you could fight against a lot of noway day problems (racism, dictatorship, religious excess, sexism...) just in fighting first against intolerance, hypocrisy and stupidity. We also feel better to be able to act against the thing we fight. What could you think about a band preaching against H bomb in front of an audience in a scuffle or about a zine preaching against nazism and creating little wars against skinheads (treating people on their exterior look out, and intolerance, are the main roots of the same nazism).
MRR: How do your EP work and your relations with Panx?
PP: It's an autoproduction, you can have it through Panx, 20 FF Europe, 25 FF everywhere else, or if you are in a band for instance, in just sending a demo or an EP in exchange. We are a part of Panx and it's open to all creative activities. Let us know what you're doing, we could do it together. UNITY.
MRR: Anything else?
PP: Always something else. Our lyrics are in French because it's the only language in which we are able to think, and unfortunately, as of now, we haven't played outside France and there are just a few people who could understand us in another language. We always put lyrics with tape or EP and a translation in English is available. Oh yeah, we have played one time in NYC (April '86), occasion for us to thank Knock Out James and BadTuna Experience for material and friendly help, Rick at the Neither Nor for his action and the very open-minded audience we got there. Contact: PIN PRICK c/o PANX/ BP 5058/ 31033 Toulouse Cedex/ FRANCE

Sid

Erected phallus
The steely wasp
Is searching your arm
The blood is boiling up
Hitting your veins against the beat
Do you remember the fear
Do you remember the shriek
Life is worry, Death is friendly
The swastika
Of your T-shirt
On your too early broken
Dreams of glory
Has faded
Do you remember the fear
Do you remember the shriek
Do you remember the fear
Do you remember the shriek
Life is worry, Death is friendly
Erected phallus
The steely wasp
Is searching your arm
The pain pleasure
Is scaring your laugh
One night game
Broken mirror
That goes wrong
On your enamel laugh
Life is worry,
Death is friendly
Acid words
Death of Sid.

SHORT DOGS GROW

The Dogs have been around for several years now, and finally have gotten some vinyl out, their new LP being just released. They have had some line-up changes, notably Tom taking over vocal duties as well as guitar, and the addition of Greg Foot on guitar, formerly of @ State of Mind.

Short Dogs Grow were interviewed April 3rd at the Gilman Street Warehouse by Tim Yohannan, or more aptly, the Dogs interviewed Tim. The Dogs be Tom Pitts, Joe, Greg Foot, and Carmela.

> *What my friend said is true*
> *You gotta serve your fellow man*
> *Now do you wanna serve him beans*
> *Or do you want to own his land?*
> —"The Way It Goes"
> Short Dogs Grow

Part 1

Greg: The "theme" of this discussion is what constitutes selling out?

Tom: From reading your column last month a lot of it seemed to criticize people's attempts to further themselves financially through alternative music. Do you disagree?

Tim: No, it's the means, not the end, that I disagree with. I don't have anything against anyone making money. I do hope that people would be committed to building up an alternative network, though. Even though it's slow, it benefits everyone, and we get to maintain our independence and integrity at the same time.

Tom: You're saying integrity gets lost in the means.

Tim: Right.

Tom: I find in the situation I'm in, looking from the bottom end of the scale to progressing to the top of the scale, the means seem to corrupt someone, somehow, so when they get to that success level they're given the thumbs-down from the people with integrity who are still slugging it out. You know, for having polished albums and nice covers.

Tim: I don't totally agree. For some bands, by the time they get to that "level" their music sucks as far as I'm concerned, they're burnt out musically. That's just a personal opinion. It doesn't necessarily have anything to do with this "polished" state. I think in rock and roll that bands are much more exciting when they're younger.

Tom: That's so confusing to the band because the obvious thing is you want to progress. We'll want our next album to sound far more polished than the last one.

Greg: In the alternative scene things have changed. People won't stand for bands that can't play, or play wasted.

Joe: Things are more musical now.

Tim: It's become more of a business. People are more serious about doing it as a business. In a way that's good because you learn not to get ripped off, but it's bad because a certain aspect of the fun disappears.

Tim: I can't think of too many bands that have put out

more than one record that I wound up liking. Nowadays, people burn out faster and it's much harder for bands. I listen to some early recordings of bands, and some later ones, and I like the earlier ones better, even if they aren't as proficient.

J: They probably had more time to record the first one; the second one--they're more pressured to get something out.

Tim: That's true. The 1st album usually represents 3 years of matrerial whereas the second one is 6 months.

T: What it boils down to, I guess, is personal opinion.

C: Okay, then what constitutes selling out business-wise?

Tim: Why don't you guys try and answer that first.

J: I don't think there is such a thing.

T: I can see selling out, but I can't see it as a negative thing. In my mind success is good. In our position we're all young and working really bad jobs.

J: And hating them.

T: We cut our opportunities short hoping we'll be able to do one thing, with an enormous fear of bicycle-messengering into the next decade.

J: It would be nice to move away from that somehow, and do something you like.

T: Not selling out, but pushing yourself so hard, through marketing and things to the point where you can survive by a complete alternative lifestyle, where your music can support you and you don't have to slip back into the 9-5 job.

Tim: Theoretically, that's wonderful. To be able to make a living off your art is a cool thing, although a rare thing. In our society, what kind of compromises do you have to make in order to make a living off your art?

J: None, hopefully.

T: I don't think it takes compromises artistically.

Photos: Murray Bowles

Part 2

T: We've accepted the fact that we want a slice of the pie.

G: For lack of a better word, it is "selling out," but we don't want to slave our whole lives, nobody wants to slave their whole lives away. I don't know what you do with the money that y'all make with the magazine, but if you could quit your jobs and live and keep re-investing, I would probably do that. And I don't think anyone would slag you for doing that because you and Martin work on the mag more than at your other jobs.

T: I was amazed that you do work, and I don't understand why you do.

G: Because what you're doing with the money is so good.

Tim: See, I've seen what happens when you make that first small step. I've seen people of integrity who made that first step of deciding to make a living off their art. And once they started making some compromises they couldn't stop. I drew a line a long time ago and said, "This is the only way I know of maintaining my integrity, which is, we will never draw salary off this." If we do do that I know we're going to make compromises.

T: Does that mean we've already made the compromise because the goal is salary?

Tim: Maybe.

T: Like, the way our music is written is like, we come up with tunes thinking, "That's pretty catchy, it'll sound good, we can narrow the words down so people can sing along and understand them."

C: But Tim has made a conscious decision, we haven't done something like that. We don't have any lines to stand behind.

J: Well, we haven't decided to pay ourselves or anything. We've just decided to progress and progress and we're going to keep re-investing in the band.

C: That's true, no one has ever made any money from the band.

J: But it's fun to live off it for 3 months on the road and if we come back with money we'll just re-invest. Buy a new van or something.

Tim: We're in different boats. I understand that when you're in a band it's a different situation. You go out on the road and lose your job. You don't have certain securities. At the same time though, if people don't have a long term plan of how they're gonna deal with it, then they're open to taking the plunge. I have past experience to say "I don't want that to happen." You guys don't have that luxury. Your vision of the world is smaller, you don't have that perspective, which maybe will help you out. Everyone's gotta slug their way through it in their own way. All I do is put out my values, say this is how we're doing things, call people on stuff and hopefully get people to think.

Short Dogs Grow have released an album on Rough Trade and will be touring in the summer. They can be reached at PO Box 26538/SF, CA 94126.

DELAWARE

INFECTION

Infection was formed in September of 85. We managed to get it together pretty quickly and within 3 weeks had put out our first demo. We weren't too happy with that one. Back then our style had a much more 'punky' sound to it. Well, after a short breakup Rob, Steve, and I decided to pull it back together with a new drummer (Chuck). Now our sound is more of something we can deal with. It is powerful hardcore with some metal and punk influences. Most of our material is nihilistic or pessimistic but we also like to do some fun stuff too.

With the new lineup we are definitely a live band. Playing for the pit is what it's all about, and a good crowd reaction really gets us going. Some of our recent shows have been with Raw Power, Nightmare Reality, the Stiffs, Homeade Sin, and the Pagan Babies, (a jammin' band from Philly). The scene here in Delaware has been doing pretty good lately. A lot of cool bands have been playing shows in Philly and Jersey, so if anyone is interested, please send me a letter.

Telling you that we're not influenced by other bands would lying. My major influences are GBH, Agnostic Front, the Ramones, and DRI. Steve is into the Misfits/Samhain, and the Circle Jerks. Chuck listens to everything from D.I. to U2. Rob's influences range from Slayer to the Butthole Surfers. But basically the band jams to anything fast and powerful.

Infection is; Rob Grodzicky - Vocals, Sean Pierce - Guitars, Steve McCaughan - Bass, Chuck Mikity - Drums. We are a considerably young band - our average is 15. Our biggest problem seems to be that we're all still in school, and it is hard for us to play alot of shows. If things work out, we are hoping to make a summer tour.

We've finally finished work on our second studio demo called Trapped. It costs $4 and includes a sticker, picture sheet, and 14 of our thrashinest songs. We definitely have plans to cut a seven inch as soon as the money can be pulled up or we find a label that will produce us. For info about a show or a copy of the tape, just write to Sean Pierce/2105 D Prior Rd/ Wilmington, DE 19809.

Forever Black

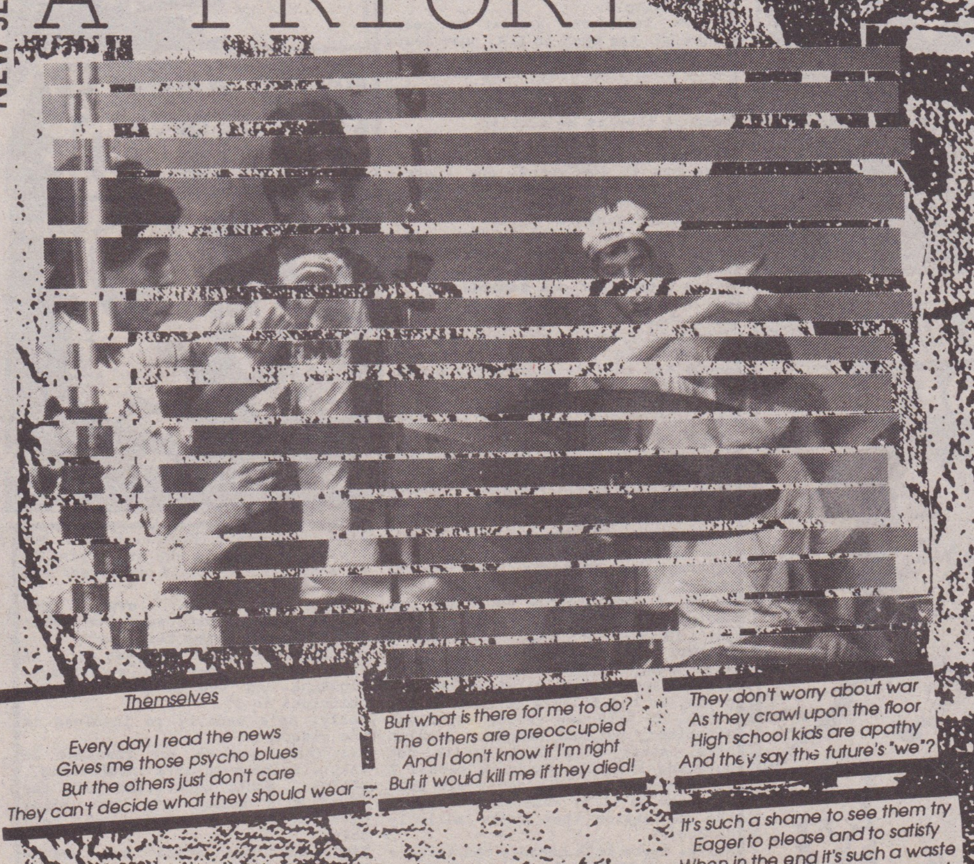
My mind forever black
my thoughts forever black
my heart forever black
my life forever black

I don't know what I'm gonna do
you don't like me, I don't like you
my thoughts are forever black
nothing good will ever come back

Feelings got me by the balls
at this point I just don't care
I hate me and I think I'll die
forever black, forever black

NEW JERSEY

A PRIORI



Themselves

Every day I read the news
Gives me those psycho blues
But the others just don't care
They can't decide what they should wear

But what is there for me to do?
The others are preoccupied
And I don't know if I'm right
But it would kill me if they died!

They don't worry about war
As they crawl upon the floor
High school kids are apathy
And they say the future's "we"?

It's such a shame to see them try
Eager to please and to satisfy
When in the end it's such a waste
Their only goal is to get spaced

A PRIORI was formed in Sept. 1986. The line-up is: Rich on guitar, Mike on bass, Gavin on drums, and Dan on vocals and guitar. The four of us were also considered the final version of 'ED ANGER'S ARMY, N.J.'s least famous band, which began in mid-1984. A PRIORI means "prior to, and furnishing the basis of, experience. Innate, or based upon innate ideas." It is derived from the Latin, "from the previous". It is undeniable that there is enormous pressure within the punk "scene" to be "correct", both politically and socially. Whether this means that you have to wear a leather jacket and ripped up jeans or you have to be an anarchist or a patriot or anything else, A PRIORI's purpose is to show that a band can still say a lot in an entertaining way without being "correct". Our songs come from our experiences -- they are real life - and we have tried to present them in an as easy to understand manner as possible. There is a lot to be said for speaking out, for making your voice heard -- too many self-proclaimed punks only want to use the music as a backdrop for their "dancing" and "diving". THERE IS A DIFFERENCE BETWEEN ENJOYING YOURSELF WITH THE BAND AND ENJOYING YOURSELF AT THE EXPENSE OF THE BAND. Our goal is to surprise people, to catch them off-guard, to mix things up a little bit. Sure; we'll probably go right over the heads of those half-wits who think that by dressing the part they are really rebelling against "them", but maybe there will be a few people who understand that being a "hardcore" just isn't a viable way of being yourself these days, maybe a few people will realize that they have to assert the fact that they are different -- very different -- from anyone and everyone.

Our musical influences are numerous -- several come to mind -- Adverts, Stooges, Stiff Little Fingers, Urgent Fury, other '77 punk, the original HC bands -- Dils, Zeros etc., basically any band or individual who was not afraid to experiment, to stir people up. It's not so much that we want to imitate such artists, but rather that we would like to emulate their successes, to use their originality as an inspiration...

Our 7-song demo tape is currently available for $4 ppd. It is reproduced in real time on a Maxell High Bias cassette. Included is an 8 page booklet containing more ideas, information and opinions from each member of the band, and lyrics. It is available in a limited edition of 150, so please write... A PRIORI/ 108 Skyline Drive/ Morristown, NJ 07960 USA

FLIP SIDE

Tim: We were just looking at the new issue of Flipside, and there was an ad there for some skinhead apparel, and this brings up an issue that is interesting: the issue of "censorship". We, for instance, would probably have sent that ad back, saying we wouldn't run it. Maybe this would be a good way for you to explain your outlook on censorship, one way in which Flipside differs from Maximum.

Holly: I used to be a lot stricter 3 or 4 years ago. I sent back a Sam Hain ad for "Devil Woman", but then we lost our friendship with him (Glenn Danzig), and I think friendships are more important than a temporary ad. I think that ads just reflect where the scene's at, at the moment, and it's up to the readers to respond, and that's what I look forward to.

Al: A while back we printed an ad for some kind of punk rock gear--leather stuff...

Martin: ...with the girl holding on to the guy's leg...

Al: ...and we're like, "Gaa, should we send this back?" We had a big argument about it... "Well, there's a girl and a guy, so..."

Martin: ...She's on her knees, though.

Al: She's (Holly) the one, she said let's run it. But there's also, like she said, "Let's see what the response is".

Martin: You did get a couple of letters.

Al: A couple, but it wasn't like anything that bothered people. We were definitely concerned about the ad, "Is this what we want in our magazine?"

Martin: Does it bother you when people aren't that concerned about it?

Al: Yeah, that's probably worse.

Martin: Does that make you rethink your policies?

Al: Yeah, so we'll run anything since nobody cares. (sarcastic)

Holly: Someone wanted to put a Sherman's cigarettes ad, and we said no. We're anti-smoking, but that's that.

Al: It was gonna be a real tacky, new wave "Sherman cigarettes are cool" ad.

Holly: I just typed up a classified for pornography, someone looking for pictures. At the end of it, of course, I put my little comment and some great pictures of my cat nude. So, I try to humorize with it, he sent in his dollar. Hopefully, he'll get a lot of nasty letters.

Al: We printed an ad that had to do with Skrewdriver tapes or something, and we got all these letters saying "How could you print that, blah blah blah", and we decided, yeah, maybe we shouldn't print that stuff. But then, other people said "No, you've got to print it, it reflects what that portion of the scene is doing." That definitely does exist. And at the same time, people don't have to run out and buy the tape. They could also send in letters about how they feel about it. We could just print the ad with "Here's the address of a fucked up person", but you don't necessarily have to put that title on it. What do you see wrong with that skinhead ad?

Tim: I don't like to give vent to attitudes which I feel are really reactionary and add to a growing stupidity. As an "alternative", and as a fanzine, which by definition is done by individuals, I feel that the mag should be a reflection of what those individuals want. We're not the only fanzine in the world, and we're not trying to pretend that we're some kind of objective thing. We're putting out something we want to put out, and I would have a hard time putting out that and at the

same time watching those people beat the shit out of people--I just don't want to contribute in any way to the growth of that mentality. But let me backtrack here, as I'd rather this be a straight interview with you all, rather than a dialogue. You guys have been doing the magazine for how long?

Al: Ten years this summer.

Tim: And obviously, you've seen a lot of changes in the punk scene. As "old timers" having gone through all these phases, do you have trouble relating to the current punk scene, and are you going with the flow, so to speak. In other words, maybe 8 years ago you wouldn't have run some of the ads--that's what brought it into my mind--how are you approaching all the different changes in the scene? How do you deal with it?

Al: That's a long question.

Holly: I can state two things I've been going through the last couple of days I've been up here. When I went to the warehouse, I really liked the feeling till I started talking to some peace punks. I cannot deal with the ideologies of young peace punks. It's really difficult for me because they're so critical and don't come from the heart. They're strictly from the mind, and they criticize everything we do. I just feel like throwing up and leaving. I can see that they're young now and have to go through this period of ideological rebellion, but as they get older, they get more experienced and less critical. I was at that stage too, where if I saw someone with long hair I'd go up and criticize them, or if I saw someone eating meat or smoking. But Now I realize I don't have the right to tell someone what to do. I go by example.

Al: At least me, as far as peace punks go, the ones in L.A. just leave me cold and I'd rather have nothing to do with them. You think skinheads are bad, well those people--not physically--are just really annoying because they're so elitist.

Holly: You can get in long discussions about my leather jacket. I've had it for years, and I don't really want to buy leather products or eat animals any more, but I love my leather jacket.

Tim: How is it then, 10 years down the road, that you're still into doing the magazine, do video tapes, put out records...

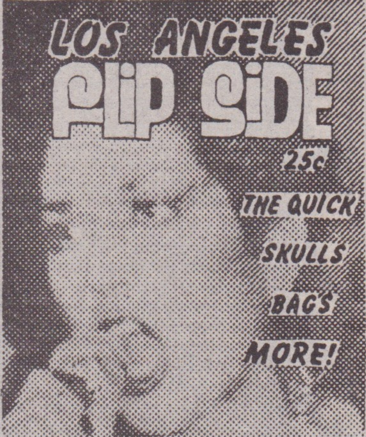
Al: I was going to bring that up. You were talking about following the flow, etc., in the punk scene. Well, at least in L.A., there's a punk scene and there's a hardcore scene. I'm still into a lot of the punk bands, bands like Bulimia Banquet...

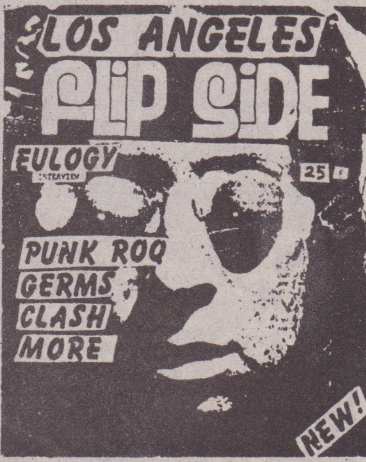
Holly: They give an old feeling, like the Masque days..

Al:...or even Jane's Addiction, they don't even play the hardcore shows. It's more original, and the attitudes that they express are more punk rock that these hardcore bands that play Fenders, the big extravaganza shows. The hardcore crowd is there, your mohawks and skinheads, but they're not at the punk shows or alternative shows. I guess people don't want to be called "punk" anymore cause they get lumped in with that other category. At least with Flipside, we have been, for the last how many issues, we've had Firehose on our cover, we had Bulimia Banquet on the cover. In this new issue, we've got Wiseblood, Bulimia Banquet, Scratch Acid, stuff like that. We're not covering strictly hardcore bands. I don't know if people don't sit down and look at it or what, but they get the impression that we're strictly hardcore.

Holly: Maybe it's because the letters and classifieds are more hardcore.

Al: Definitely that is the kind of mold that we're in, I guess. I like





loud, fast music, blah blah blah. But I also like people who are trying to do something a little different and more original.

Tim: Do you ever get disillusioned and say "Oh what the fuck am I doing this for"?

Al: Oh yeah. A lot of times we'll be at a Fenders show and everybody's fighting and the band's up there oblivious to it.

Holly: He's usually so involved in the video...

Al: Yeah, see we got involved in that...to make it more interesting.

Holly: I don't understand half the stuff Al's doing, I'm just kinda cleaning up after the projects he's doing.

Tim: But you still see what's going on.

Al: I would go to a show and pogo all night long, a long time ago. But I'm

not going to go out there and slam; those people aren't having a good time. There's this obvious body builder type in the slam pit, and I'm not going to go dance with this guy, give me a break. Or skinheads that are just looking to pot shot people, so that whole aspect of it is gone. Except at small shows, like at your warehouse, where the people who were into the bands could dance around and bump off each other and it was fun, not some macho ritual.

Tim: When you go to hardcore shows, you're probably the oldest people there, but with punk shows, using the distinction you've made, it's more your age. Is that true?

Al: The scene in L.A., at least in the last couple of months, with the popularity of the Scream Club, is like night and day. That is the punk scene. The hardcore scene is Fenders.

Holly: And you have your pretentious, violent skinheads at Fenders, and your pretentious fashion people at the Scream.

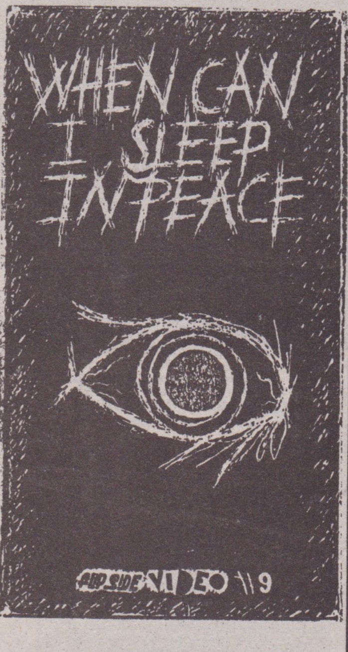
Al: And they're real strict about who they book there to play and they don't book hardcore, and from what I heard, they won't let skinheads in. They get on your case if there's a slam pit. But it is the hangout for the punks. In L.A., it's been this "Hollywood" kinda look, sleazy punk look, and the Scream is the stronghold for that and there's definitely more older people--lotsa people older than me! But L.A. is really polarized like that, but it's still cool--I'd rather see the bands that play Fenders, but I don't necessarily like that atmosphere. S.N.F.U. played Fenders, but then I saw them at the Whiskey, and they were so much better, just to see them at a club was really cool and intimate.

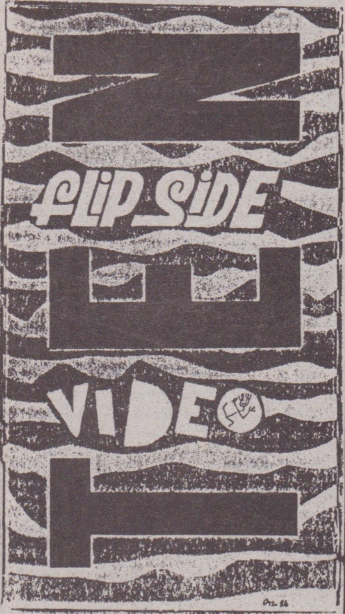
Tim: In terms of the fanzine itself, has it become a chore for you, or do you still get delight out of doing it?

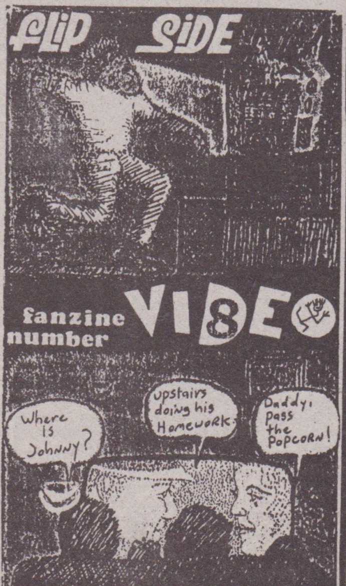
Al: It has its ups and downs. Sometimes it's rewarding, sometimes a chore and you want to throw it away and go "Fuck this."

Martin: Do you find more interest in the videos?

Al: For me, I wanted to do something different. I didn't know anything







about video, so it was kind of cool to do that aspect. It's neat, but kind of at a stalemate right now. We're doing more cable shows now, instead of releases.

Tim: Is that 'cause of money problems?

Al: Basically, we're just recycling all the stuff we've already shot. We're still doing the stuff, but haven't done any new compilations, probably 'cause we're waiting to think of something new to do. We did 12 of them that are basically the same format.

Holly: You got your eyes set on computer stuff, and Al has his eyes on all sorts of new video equipment to buy.

Al: When we get a computer, we want to interface it with the video. So, we're putting it on the back burner right now--you gotta be inspired or you can't do it. We've been doing a lot of records too, working with bands on a one-to-one level. That definitely takes a lot of time.

Holly: I was more bands were interested in doing videos. It seems we ask bands and they never show any interest.

Martin: Why do you think that is?

Al: For one, it's either you do a video for fun and show it on a few cable shows and your friends, or you do an MTV video. There's no midle ground. So, a lot of bands don't want to do a video for fun; they want MTV or forget it.

Holly: It's kind of a symptom of the thing that's going on--it's easier for you just to do everything for the bands...the less the band has to do, the better (according to the bands).

Tim: Do you see that as a change in the scene, or has it always been that way?

Al: A change. Video wasn't around a long time ago, put people put out singles--it wasn't a big thing to make money or whatever, it was "This is us, and this is our single and we made this thing, so here, listen to it!. We don't care if we only sell 300."

Holly: Or making flyers, for a party or show. Now, Goldenvoice prints them up. Mike of MIA is just learning to make flyers. That's great.

Al: Bands that play in L.A. do get it all taken care of for them. The bands assume that the flyers will be at the stores and the ad will be in the Times.

Holly: Do bands mostly approach you guys, call up to get an interview?

Tim: We publish this notice from time to time, "Bands: send in your interview", and it's worked. We haven't done that many interviews ourselves lately--maybe burnout factor. But they seem to flow in on their own.

Holly: Al doesn't know the word "burnout".

Al: Ohhh!

Holly: I've been burned out 100 times, but him it's just once or twice.

Martin: What's your secret, Al--surfing?

Al: Absolutely. You can get burned out for a while, but then you get reinspired.

Tim: What does reinspire you?

Al: Just seeing a good show. You go to Fenders 5 weeks in a row, but then you go to some cool show at some little club and it's better. I'm not putting down Fenders, he does have good shows there; you've probably been to one. (laughter)

Martin: Most violent show I've ever been to.

Al: Funny thing is, if you'd ever been to the Fleetwood in '81, the violence there was incredible--so many fights, beatings, bad news. That's when Flipside was at its lowest point...shine this.

Holly: But something always comes up.

Al: Yeah, at that time we just kinda shined that whole China White/Black Flag/Screws violence thing that was going on, and had the Urinals on our cover 'cause that was punk rock compared to this other thing that was going on. They were a great band, still like them.

Tim: Are there any younger bands that you've seen in recent times that you make you go "Yeah, that's what punk rock's all about"?

Al: I don't know... should I say Isocracy? Oh no, are they going to come and live at our house or something?

Martin: They'll start writing on your walls.

Al: Bands like that are really inspiring, because of their energy, and their good attitude and stuff, and there's bands like that in L.A... Arab and the Suburban Turbans...

Holly: They have the best from the other bands they were in.

Al: Well that band Half Off are pretty good, they're the straight edge kind of thing, but at the same time they're kind of good spirited about it.

Tim: You sound like you're not excited about straight edge.

Al: No, straight edge is fine, I mean I would consider myself straight edge. You know, it's a stupid label, but they're into it, I guess.

Tim: Do you want to talk at all about all this "Doggy" stuff? Doggy doo?

Holly: I would like to say that from the very beginning, I've been embarrassed, I've been disconnected, I've always felt in my heart that those guys are just not stylin' for me...

Martin: Is this where you differ?

Holly: They're the one band out of all the bands we deal with that were willing to do something... willing to do a video, willing to do a record...

Al: Willing to tour...

Holly: They have a lot of enthusiasm...

Al: I mean, they put on good fun shows, they really do.

Holly: But they're not sincere.

Al: They have this suburban, preppy jock attitude about everything... well, I don't know if I should even talk about it. It's like on the one side you have Brad and Lou doing... I mean those guys are so back- stabbing and ruthless it's unbelievable, and there've been recent things that have come up that are just... make you sick.

Holly: You know what I think we should do? Next time Ed calls you up, just say "It's not my business anymore." Just wash your hands. It's just not worth it.

Al: She always tells me this.

Holly: It's that high school jock

attitude I've always had a hard time with. Ever since I was in high school.

Tim: Well, let me ask you this. We'll change the subject here. How do you guys make decisions? Because, obviously on different issues, you guys have very different opinions.

Al: I don't know. How does it work? I don't know. We just kind of end up doing things.

Tim: You (Al) give in on some thing and you (Holly) give in on something else...?

Al: Well, like with Doggy Style, I wanted to do them because I really liked their energy and all that kind of stuff...

Holly: Well, the record label is his, I kind of...

Al: Yeah, she doesn't like dealing with the record label.

Tim: Well, the label is his, and he does the videos. Is there some function that you, Holly, are the main charge of?

Al: She used to do the radio show.

Holly: I was out of it for a while because I was going to school, but I quit school so I'm slowly trying to get more control of the whole situation. I basically do a lot of the shitwork that no one else wants to do.

Tim: How many people are helping out these days?

Al: Let's see... there's Holly... there's me...

Holly: Joy.

Al: Yeah, Joy helps out a lot.

Holly: She's doing a lot of help for us now.

Al: And Joe...

Holly: Joe's kind of...

Al: Joe... Joe does all the...

Holly: Joe. You know Joe.

Al: He likes to do the computer entry stuff, fanzine lists and all that kind of stuff.

Holly: I'm learning all that too.

Al: But that's cool because you get to check out all the fanzines... If we talk about a fanzine trying to reflect individuals, right? Well if you get individuals that have different ideas about things, and you're trying to work with them, then you always get something that might not fit your conception of what you want in the magazine... And like Katz is real into these metal bands, and that's okay. We send him the tapes of metal bands and the records and he reviews them and he likes them. And

if I reviewed them I would hate them... and that's okay. That just kind of reflects...

Holly: That we're getting them...

Al: Yeah, you know, what we're getting in the mail, he likes it, we don't. I hope people read who reviewed the record and it's not a reflection of Flipside as a whole but of this reviewer. But at the same time, Katz doesn't do interviews or something. But if he did, he might want to do, or maybe not him but somebody else that got on the staff, they might be like "Yeah, we want to do Slayer," and then that would cause a problem because I don't think we'd print a Slayer interview... you'd (Holly) probably stomp up and down, huh? You know what I mean? But we do get a lot of people that help out, and a lot of people do want to do interviews and stuff and we take them. This issue's probably half interviews that other people have done. Like Gary Indiana did the Wiseblood, and that's kind of different for us... I can't say that I... I wouldn't even go see them.

Holly: That's what we're trying to move towards, is get people like Gary who's more open-minded than we might be, or Pooch...

Al: Yeah, Pooch is our other...

Holly: He's the pop scene, and we're trying to get him to interview some of the bands that we might not be into, but just to get a wider spectrum.

Al: Yeah, he's been working with us since the very beginning.

Holly: He's real into acoustic shows. He's a talented guitar player. So I'm trying to get him to write an acoustic article, but he's having a hard time.

Al: He's supposed to interview this band... they were called Dogs, originally, now I don't even know what they're called, they change their name all the time. But he wants to interview them... because... well... I guess they're... something to interview. No, I mean, for Pooch, it's a legitimate interview. For Pooch, that's a legitimate punk band, I guess. You know, I haven't seen 'em

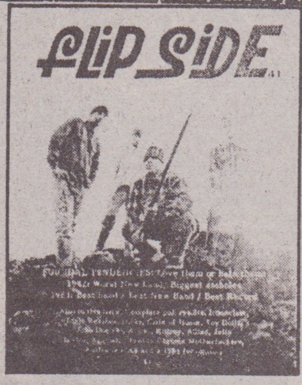
in ten years, I don't know...

Tim: Wait, is this that Dogs that moved to L.A. from Detroit a long time ago?

Al: Yeah, that sound like the MC5. Yeah, they're still playing around, they almost do the same stuff... So you know, they're... they don't play the hardcore scene, I guess, they're kind of a pop scene, the Madame Wong's and the other side of L.A. that plays the wimpy kind of stuff... But you know, for him that is a legitimate punk interview, and that's as close as he comes to that. And that's okay, I wish he'd do it, he doesn't do a whole lot. What was the last thing he did? He did... he did Emmet Rhodes... oh, he did the Fontinelles... so you know, he's still working with us. But we've gone through a lot of people that have become hardcore staff kind of workers and then they disappear and then somebody else comes in. So it just changes. And depending on who it is, the magazine probably takes a turn for a... you know, whatever their big interest is and how active they are. Joy's been doing a lot, she did Half Off and Agent Orange in this one, so that reflects kind of where she's at... I won't say anymore about why she did those, though, huh?

Martin and Tim: Ooooooooh...

Holly: 'Cause she's interested... she likes the members, and... what? What was this? She's innocent. She brings more of a youthful flair to the scene, I mean, to Flipside... she can do a lot of things that I can't do. I mean, she can go out with a bunch of guys, and she might ... no, no! This is important! When we go to the scene, Al has something to offer because he's Al Flipside, and Joy has



something to offer because she can like go out with the guys, and have a good time, not be loose or anything, I'm not talking sex, I'm talking just... I mean, you'd (Al) be mad if I went out with a member of a band just to get some pizza, by myself. You'd get jealous, right? It's hard for a lot of guys to relate to a woman that's married, and it's not someone that they can partake of, you know what I'm saying...?

Al: Reword that please.

Holly: It's a really hard position for me, it really is. And I get real frustrated.

Tim: Well, there is a definite double standard...

Holly: Not saying that... it's nothing like sex or anything, it's just the natural chemistry between men and women, you know it's just they think she's married, I can't really be that close or friendly with her because Al might get jealous.

Al: You know you see a lot of guys that, they have their girlfriend and they're super possessive about their girlfriend because this band that's out-of-town might steal her away or some kind of thing like that, and I think a lot of that Holly feels because... or doesn't feel that, but they think that "Oh, she's married and we better not talk to her." I don't know. It's hard to explain.

Holly: Well, Joy's a... I admire her... she's a very independent woman. And she's young and she can do what she wants. I have my commitments...

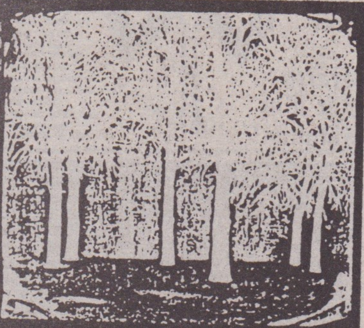
Al: Yeah, and all the guys could try to pick up on her and she meets all the guys in the band. That doesn't mean she does anything, but she's still single... something like that anyway...

Tim: I think you got yourself out of that one.

Holly: Plus, a lot of guys... people call up on the phone and say "Can I talk to Al," and they won't tell me, so I have to sort of needle it out of them, to the point where I get so frustrated I'll put kind of insulting messages on our tape machine, like (Southern accent) "Al's not here right now, I'm nursin' the baby..." you know, til they get the hint that I can make decisions also.

Tim: Let me ask you this question: In the earlier days of punk, at least on the surface, it seemed that there was much more of a place for women. And it seems to be much less so... do you feel that's true or untrue?

Holly: It's true. Even if you looked



The Iconoclast

at your collage of pictures, very beginning, at your warehouse, you notice, at the top is Alice Bag, and there's other pictures, and it slowly goes into the very end... and it's just men, you know. It's frustrating for me, 'cause a lot of the girls are just into a different perspective. Of course, I think it's a little different up here in San Francisco, there seem to be a lot more girls involved.

Al: And most of the bands that have girls in them are better lately, I think, 'cause too many of the newer bands are this hardcore macho metal thing, and the girl bands are having more of a balanced outlook on everything.

Holly: And there's strong bands like Frightwig and A.S.F...

Al: And they're not afraid to experiment, or do little quirky things, or something... they don't have to prove how powerful they are, and have 10 guitars going...

Holly: After a while, you start to wonder... what am I? You get all this male perspective, and then you see some refreshing female's perspective and they just see things differently.

Al: I'd rather take pictures of girls, you know.

Holly: I know! Maybe it's nice that there's only boys in the bands... No, but...

Al: But Murray though, I don't know... sorry Murray.

Holly: But I don't know why it is. We interview a lot of girl bands and we ask them "Why are you doing it and why aren't all these other girls?"... I don't know, I guess it's just not appealing to that many girls anymore.

Tim: So, do you think there's a

future for punk rock?

Al: I think there'll always be punk rock. Hopefully, it'll always stay kind of underground. I mean, every time it tries to break out and become this commercial thing you end up with Hard Core, you know the New York kind of hardcore thing, with the big tours and the big managers and we want big money and we play big shows... and then that's not punk rock anymore, if you ask me. And then you get caught up into it, and then behind your back, there's this punk scene, still back there, and it's still there. It's just new bands. I'm not saying that they won't change their attitude, but at least while they're young and fresh, they have this great attitude and they're usually semi-politically aware or something... before they stop thinking...

Tim: I was about to say that was an optimistic appraisal.

Al: Well, you know it goes in cycles. You can't really expect people to be that attitude forever. I know I had stronger ideals about all that kind of stuff when I was younger.

Holly: I spent a lot of my younger years just rebelling, rebelling, rebelling. And as you get older, you realize you gotta join it, and it's frustrating.

Al: It happens when you start paying rent, right around that time.

Tim: Are you saying that you can't become older and still be a rebel?

Al: It's tougher, and you have to channel it differently. You can't tell you boss to fuck off.

Holly: I can.

Tim: Do you still consider yourselves idealistic in any sense?

Al: Probably so, that's kinda why I still do the magazine--always hoping for something. I guess if it was achieved or we gave up on it, we wouldn't do it. But the letters are stil bitching about the same thing.

Tim: Let me preface this by saying I like L.A. in certain ways, but I think it would be very hard to be a punk there and maintain any kind of optimism or drive--that's looking at it from the outside. It's easier up here in S.F., and I marvel at you guys for maintaining your spirit.

Holly: I think what keeps us doing it is revolving from the fanzine to the videos to the records, it keeps us involved in what we like to do. Maybe eventually we'd like to get into printing, have our own printing shop--a press, stat camera, do other people's fanzines, get some of these young kids to do their own fanzines.

Tim: Yeah, Mike Miro of Bravear is doing that up here.

Al: 'Cause his magazine looks so core.

Holly: Better Badges in England did that too, print a lot of the good English fanzines--all colorful. There's good English fanzines, and then there's lots and lots of just xerox stuff. There used to be a whole spectrum.

Tim: Are there any zines that impress you consistently?

Holly: Factsheet 5, a lot of information.

Martin: Earlier, you said you had trouble sitting down and looking through all the fanzines. Why is that?

Al: Just because of time. I used to read them all and be really into it. I still do, but a lot of fanzines don't--you get one fanzine, and there's this ultimate interview with, say, the Butthole Surfers. And then all these other fanzines interview them, and rehash the same thing without the depth. My whole thing has always been that I wish the zines would promote their own local scene, bands that nobody knows about-- maybe they have something to say. Everybody's heard what some major act has said before, so they should promote their regional acts.

Tim: Besides that, do you have any other advice to offer young fanzine editors?

Al: I think people should just put more effort into their zines before they put them out. Not all of them, many are quite good and original and have good interviews. But a lot of them you get aren't, and you can tell that maybe put it together in a day, and that's not how it works.

Holly: Or we get the classifieds with people asking for everything they need to do a fanzine.

Al: "I'm starting a fanzine, send me everything."

Holly: We get several of those an issue.

Al: The same thing goes for people who put out cassettes: they just turn their deck on and record their practice and send it to us wrapped in notebook paper with pencilled writing and want us to review it and say it's $3. If there's no effort--that came up in a letter this issue--what can you say? If people aren't into doing it, maybe they shouldn't until they're inspired. But some people come out with brilliant first issues of their fanzine, and you say "This guy, he's into it." You can tell. How can do it, Martin?

Martin: I enjoy it. Tim collects all the records, and my room is filled with fanzines. I get really enthusiastic about printed things, really like them graphically and the contents. I still see a lot of xerox things, but do see some interesting things with layout.

Al: No, xerox isn't necessarily bad...

Martin: There's a lot of great things you can do with it. But just ask some interesting questions or go about it a little bit different, maybe taking the basic ingredients that every fanzine has, but putting in a little bit more thought. I'm always hunting for those things.

Al: I like the ones that specialize too, like Factsheet 5, ones that have their own niche.

Martin: Ones that have some type of theme, not just bands, bands, bands. Ones that put more emphasis on graphic and art--not in an arty, pretentious way, but in punk art, rebel art way...

Al: Black Market....

Martin: It's kinda gore.

Al: Yeah, but they have their thing..

Martin: The comic book effect.

Al: I like that.

Tim: Can you think of any other areas we should ask about, deep hidden secrets of Flipside.

Martin: I think we already got most of those. (laughter)

Holly: One thing is, when a lot of people meet me they go :"I didn't know you were a girl"--yeah, my muscles are in a different spot.

Al: They think, "Hud, oh yeah, some dude."

Holly: Or how about when the Flipside baby is gonna come about. Well, Al doesn't have a penis. I had to tell them. No, some kid came up to me at a show and asked me what I was doing there, that he thought I was pregnant and should be at home. No, I'm not pregnant. But Al's pregnant.

Al: It's me, I'm the one. BOO

Tim: Anything else?

Al: I'm gonna ask you a question, and you can ask it back. Maximum Rock'n'Roll obviously has the political edge, and a lot of political type people, peace punks I guess, can't find anything political in Flipside and think it's total trash. But I guess you guys don't think so. What's the story, what do you find redeeming in Flipside?

Tim: One, it's been there for a long time, and that's really important.

Martin: I admire that a lot.

Tim: Two, you continue and present a side of things, a perspective on doing things that's different from what we're doing or other zines are doing. It would be a tremendous loss if you ever stop doing it. There's a lot of perspectives to be presented, and the more that are presented regularly, the healthier the whole scene is--a reflection of the health, or lack of it, of the scene. You concentrate more on band stuff and music stuff, which is totally valid. But at the same time, there's more political stuff in Flipside than there used to be. But a lot of people, especially those readers in Europe, feel that MRR isn't political enough. So, it's all a matter of perspective. We try to strike a certain balance as we see it, and you have a different perspective, which I respect.

Al: I think up here you've got more of a healthier political scene, politically conscious people. In L.A. I don't think it's healthy at all. It's weird, you've got the New Iron Column people who we just don't get along with at all--anything that they're involved with, we're not going to be.

Tim: We feel similarly about them.

Al: And at the same time, there's nothing else. There's a few little isolated groups, but they kinda keep to themselves. And what down there are trying to put forth any kind of message like that, maybe Final Conflict and Body Count (who never play) and maybe Iconoclast (who broke up)--they were kinda leading this thing that never happens. Otherwise, we would probably be--that would be the kind of thing I would like to get behind. If it was sincere, right Holly? You know, she did the first meetings for the Creative Anarchists.

Holly: Gabby and G.I. Joe was there. It was cool. But that was before I found out about Ron and what an "excited boy" he was. Ron, you're crazy.

Tim: My feeling is you should judge people not on what they say their politics are, but on how they actually function.

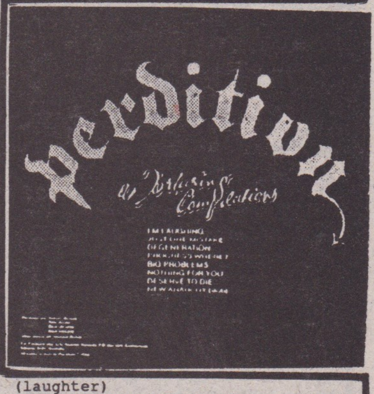
Al: Exactly, if you look at the stuff he sends out For the International Music Workers Union, he has some great ideas and his fanzine is great. But the way they go about it, that guy's scary.

Tim: I think your zine reflects well of how L.A. is, and epitomizes a perspective within the punk scene.

Al: We've just been trying to cover L.A. We do interview bands that come through L.A., but we dropped the scene reports, didn't want to cover the national thing because I didn't think we could do it. You guys do a lot better job, and it's a big undertaking to do We're publishing every 3 months, and you can't cover the national scene like that. We gave that up and decided to just do L.A., and I think about that time we were at a burnout phase, probably at a lull going "Shit, too much work, not fun."

Tim: Let me ask real brief, 'cause we're running out of tape: outside interests besides this stuff?

Al: This is our life, Tim!



(laughter)

Tim: What we're you doing in school, Holly?

Holly: I wanted to get into a nursing program, but I can't handle orthodox medicine. I looking into holistic medicine, acupuncture, things like that.

Tim: Is it still a passion for you.

Holly: Yes, well if I give up Flipside, I still have to be in contact with people. As I'm getting away from Flipside, I get real depressed if I don't go out at least 3 or 4 times a week because I need that physical contact with people, even if I just stand around and listen. If I lost that I think I'd go crazy, so I have to replace it with something else.

Martin: And Al can go surfing. (laughter)

Holly: Al has a degree in marine biology.

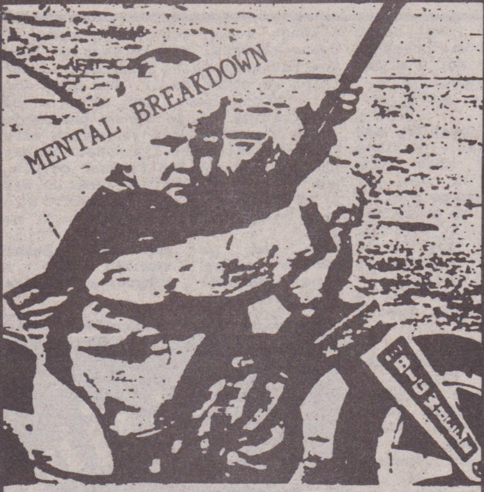
Tim: Is that something you still want to utilize in some way?

Al: No, I'm going to school taking electronics classes. You know, we've got a computer and the video, it's all consumer electronics, and it's real cool and exciting for me.

Holly: Just imagine "Little House on the Prairie" and I'm in there cooking and making bread and babies, Al's in the warehouse working on his computers. That's the way it's gonna be.

Al: We can't be on a prairie 'cause I gotta go surfing every day.

TIM - What the FUCK KIND OF LAYOUT IS THIS??? Martin



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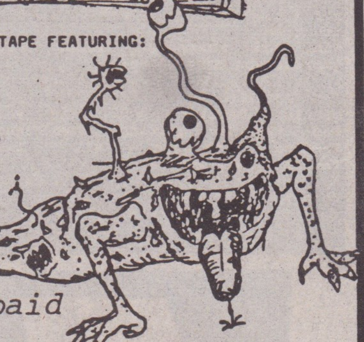

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THE "NEW LANDS" - NEW INTERNMENT CAMPS

In 1974, Public Law 93-531, or the Relocation Act, authorised the partitioning of the Black Mesa (Arizona) & the removal of more than 10,000 Navajo from their homelands. In 1980, the "new lands" concept was amended to the law to replace the Navajos' land base in the Joint Use Area (JUA) with less land. "Predictably the only lands made available under the amendments were lands along the Rio Puerco River, which in 1979 had been contaminated by the largest spill of radioactive materials since the advent of nuclear power. In that spill more than 95 million gallons of radioactively contaminated waters & 1100 tons of contaminated sediments broke thru a failed tailings dam at United Nuclear's uranium mill at Church Rock, N.M." Later independent studies also revealed that prior to the Church Rock spill, an estimated 15,000 to 80,000 gallons of raw tailings "raffinate", high in radioactivity, toxic metals & process chemicals, was seeping daily from evaporation ponds into underlying aquifers.

"Following the 1980 amendments, the owners of several ranches along the Rio Puerco (around Chambers & Sanders), cashed in their radioactive ranchlands under the Relocation Act, making millions of dollars in the process & swapping their now-useless lands for federal lands worth hundreds of millions of dollars in New Mexico & Arizona.

While the "Relocation Act requires that all relocatees be provided with 'safe & sanitary housing', the Bureau of Indian Affairs, Relocation Commission & Environmental Protection Agency are unable to provide any assurances (other than verbal) that these new lands & water are safe. Predicted 'side effects' of a move to such contaminated lands include increased rates of birth defects, stillbirths, spontaneous abortions, heart disease, suppressed immune systems, lung cancer & leukemia. The more direct effects are the destruction of the sovereignty & religious practices of the Indian people, the violation of several international laws & conventions" including the U.N. convention on genocide.

"Hiding behind an elaborate numbers game alleging that only '240 families' remain on the land, the Relocation Commission's own internal records show a different reality: 13 years after passage of PL93-531, only 1100 families (of the 4400 who claim the JUA as their homelands) have been 'relocated'. The Commission simply 'disappeared' 1800 families by declaring them 'ineligible', & describes another 1600 families as 'limbo' people, because it doesn't know where they are or what to do with them. Congressional & other audits have confirmed that about 30% of those who are counted as having 'relocated' have in fact not been able to carry on at their relocation site. In 1986, Relocation Commissioner Sandra Massetto admitted that she could not show even one example of a successful relocation."

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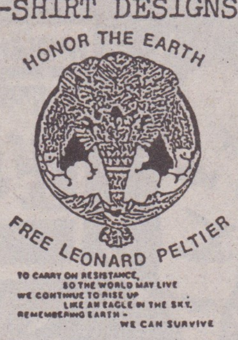

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SPY CHARGES AGAINST MARINE SEEN AS FRAMEUP

Sgt. Clayton Lonetree, the U.S. Marine accused of espionage, has been detained by the U.S. government & held incommunicado without any real evidence against him, & in violation of his treaty rights as a Dineh (Navajo)-Winnebago Indian. The case has turned into a hysterical anti-Soviet campaign "while his captors fabricated evidence against him & released it in a media barrage of sensational accusations.

"'It's too much to expect the Marines to give Lonetree a fair trial,' stated William Kunstler, representing Lonetree at a pre-trial hearing" in Quantico, Va. The Pentagon has barred the press from these hearings. "One of the interrogators from the Naval Investigative Service actually admitted at a preliminary proceeding that he had urged Sgt. Lonetree 'to just tell us something - tell us a lie.' Under the law, the Navy had to bring Lonetree to trial within 90 days after charging him. According to military law, Lonetree's detention is now illegal. They have not charged him since they lacked any credible evidence that he had done anything more than make friends with a Soviet secretary." To us at Red Table Prints involved with Dineh people facing relocation, it seems likely that the harrassment of Lonetree is directly related to the Dineh refusal to move from the JUA.

AWARD FOR LEONARD PELTIER

Marquetta Peltier, 13 years old, received the 1986 Human Rights Award on behalf of her father, Leonard Peltier, in a recent ceremony in Spain. "Leonard Peltier, 42, who is Anishinabe/Lakota & a leader of the American Indian Movement (AIM), was framed by the U.S. government, wrongfully convicted & sentenced to 2 consecutive life sentences for the deaths of two FBI agents who were a part of a planned government assault on the Pine Ridge reservation in South Dakota in 1975. Spain chose Peltier for the 1986 award because he represents his people & stands firm in his defense of his culture, land & Nation. Behind the prison walls Peltier continues the fight for his freedom & his peoples. Free Leonard Peltier & all political prisoners!"

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The Politics Of Fear

Medical scientists have been saying for a year now that the surest way to curb Acquired Immune Deficiency Syndrome--AIDS--is to change the sexual behavior that spreads it--that is, use condoms. But the sex education measures to realize that change clash head on with America's inhibitions and taboos about sex--and the 'pro-family' agenda of sexual conservatives. And so far, sexual inhibition and the anti-sex right have won hands down.

The U.S. still has no signifigant national AIDS prevention program. Gay men in San Francisco sucessfully reduce the growth of the disease in that city by rapidly changing their sexual behavior. But a recent Wall Street Journal/NBC poll shows that the threat of AIDS has not changed the sexual practices of the overwhelming majority of Americans. Without a massive and explicit education campaign, it's unlikely that people will practice safe sex.

Nine years into the AIDS crisis, that failure of prevention could be devastating. There have been repeated medical warnings of the disasterous implications of letting this disease spread unchecked. Dr. Robert Redfield of Walter Reed Army research institute told the Village Voice last May, "We know that the seropositive (virus-carrying) rate among homosexuals (gay men) a decade ago, just before the major outbreak, was 1 in 1000. Today we're seeing seropositive rates of 1 in 1000 in heterosexuals (straights). Yet we are doing nothing really. It makes no sense to me."

A part of the American psyche inhibits openly thinking about and discussing sex, an inhibition that has become deadly by preventing the necessary response to AIDS. AIDS strengthens that inhibition, feeding the belief that sex is a dark side of humanity, the belief that there is always a price to pay when you free the libido. Time magazine called AIDS the inevitable result of 'letting the sexual genie out of the bottle' since the 60's.

Sex itself is being blamed for AIDS: it's a threat that fuel suspicions about our sexuality. In a culture with growing repressive currents, currents of 'Just Say No' to sex, drugs and rock 'n' roll, AIDS is becoming another indicator that sex for pleasure is a bad habit we must force ourselves to do without.

Time declared that, because of AIDS, the sexual revolution is rescinded. According to Time, the culture's silent condemnation of promiscuity and sex out of wedlock have, like its condemnation of homosexuality, been proven correct by AIDS. For Time the growing heterosexual fear of AIDS is and should be a fear of sex itself, a 'Big Chill' to send the swingers running back to abstinence.

Our distrust of our own sexuality, our suspicion of our own desire, always seems to be lurking in the collective unconscious and waiting for the right moment to reveal itself. In his controversial play about AIDS, "The Normal Heart", playwright Larry Kramer condemns the choice many gay men made in the past two decades to explore their sexual passions. Kramer believes that AIDS proves sex with love and monogamy are good, and that other practices are bad and should be repressed--again using the AIDS crisis to pass a moralistic judgement on sex.

The Reagan Administration has so far done its best to nurture the inhibitions that block an effective response to AIDS. Instead of giving national leadership to the sexual openness that the AIDS crisis demands, the Administration has done nothing at all--and is now unveiling a 'pro-family' AIDS prevention campaign that puts the blame squarely on sex.

Neglect at a time of urgency characterized its response to the crisis. The government waited four years after the initial AIDS cases before Congress finally allocated $5.5 million to AIDS research in 1982--and even then only over a presidential veto. Today Public Health Service funding requests are regularly slashed before appropriations, AIDS money is taken from other budgets, and--despite the urgency of widespread preventative measures--less than 5 percent of the estimated $100 million for AIDS last year went to education.

This is in sharp contrast with the response to the Swine Flu epidemic in 1975. After a handful of army recruits in New Jersey were found to have the Swine Flu virus, experts quickly recognized the potential for a catastrophe on the scale of a deadly 1918 epidemic. Within two months $135 million was appropriated to form a national swine flu program, and a massive public health campaign involving 40 million people was launched.

Swine Flu was 'the epidemic that wasn't' and pales in comparison to the AIDS threat. But it was treated swiftly and effectivly because, unlike AIDS, it was never a 'gay plague', wasn't concentrated among junkies and minorities, and never required education that sexual conservatives might see as promoting sexuality.

The Administration has also manipulated the Centers For Disease Control in Atlanta. The Centers initially played down indications of heterosexual transmission, and instead emphasized AIDS as a disease of gay and drug user 'risk groups'. When studies were done showing that the over-the-counter spermicide Nonoxyl-9 kills the AIDS virus, the release of the findings was delayed for many months. And for fear of 'promoting sexualtity', the Centers are blocking funding for any AIDS education material that deals with safer sex in a too graphic manner.

After years of inaction, the Reagan Administration has finally unveiled a national campaign to prevent the spread of AIDS. But instead of emphasizing real preventive measures, the sexual conservative, anti-sex line on AIDS prevention is about to become official U.S. policy. Health and Human Services Secretary Otis Bowen recently unveiled the government's plan for a national AIDS education campaign. The campaign, which will include a massive TV commercial blitz, will encourage 'fidelity and placing sexuality within the context of marriage.' Monogamy and abstinence--not safe sex--will be presented to the nation as our only defenses against AIDS, in a virtual sexual counterrevolution. Young people will be told to combat AIDS by not having sex. The implicit message is that if you get AIDS and you're young, gay or unmarried, then, well, we told you so.

With or without commercials telling us to remain chaste, people will continue to have sex. After all, venereal disease flourished during the Victorian era, despite repressive morality. The question is whether sexuality will be recognized and an effort made to educate people, or whether a hypocritical anti-sex ethic will rule that says the victims of AIDS are the victims of their own sins.

During World War Two, the U.S. Army decided to distribute condoms to its troops and show films on sexually transmitted diseases. It accepted the sexuality of these young men, and opted for v.d. prevention instead of lambasting about abstinence and fidelity after futilly spending tens of millions of dollars on treatment during World War One. It even adopted the slogan, "If you can't say no, take a pro."

In the age of 'Just Say No', that tolerant attitude of prevention isn't likely to prevail. Many people will certainly choose celibacy or monogamy as their personal sexual strategy in the age of AIDS. But despite the absence of massive safer sex education and growing sexual inhibitions, there's more than one way to deal with the new threat. A few precautions and a layer of latex are all it takes to free desire from the fear of AIDS.

........THE SEXUAL COUNTER-REVOLUTION

By Bill Hall

Fighting Fear With Facts

The spread of AIDS, AIDS-Related Complex (ARC) and the AIDS virus have put a new phrase in our vocabulary: safe sex. Too few people know what the phrase means, far fewer have actually put the phrase into practice. As medical scientists have been saying for months now, safer sex and not sharing needles are precautions everyone should take to slow the spread of the deadly AIDS epidemic.

Human Immunodeficiency Virus (HIV) is the virus that causes AIDS, HIV also leads to less-deadly AIDS-Related Complexes (ARC), and, in some cases, is entirely without symptoms in a carrier. A person can have the AIDS virus and be transmitting it to others without knowing it. Testing for exposure to the virus--now widely available--is of dubious value because of the need to re-test each time after sex with an untested partner, to be sure about exposure.

HIV cannot be transmitted through casual contact. But anyone who uses needles or is sexually active could potentially pick up and pass on the virus, including heterosexuals who have not been strictly monogamous since 1977 and lesbians who who have had more than one partner since 1977. The main thing to remember is that whenever blood or semen can be carried to the bloodstream, there is the potential for transmitting the virus.

Shared needles, and anal or vaginal sex--fucking--without rubbers are known to transmit AIDS. In all of these practices semen or blood reaches the bloodstream of the partner. They should be avoided because they are very risky. Care should be taken to use condoms properly, and spermicide containing Nonoxynol-8, which kills the AIDS virus, provides added protection.

Anal sex with condoms (rubbers) should include care that the condom does not break. Use plenty of lubricant and the right size condom.

Getting semen (come) in your mouth carries a risk, and will expose you to infection if there are cuts or bleeding in the mouth.

Cunnilingus--going down on a woman--is risky when the woman is menstruating, because of contact with blood: the only known transmission between lesbians who weren't sharing needles involved cunnilingus during menstruation.

'Fisting'--inserting your hand in an anus (asshole) or vagina--has been hastily categorized as 'unsafe sex.' The practice is notorious for causing the anus to bleed. But if surgical gloves are used, and care taken to not traumatize the anus (including trimming one's fingernails), then fisting should involve less risk than protected anal intercourse with a condom.

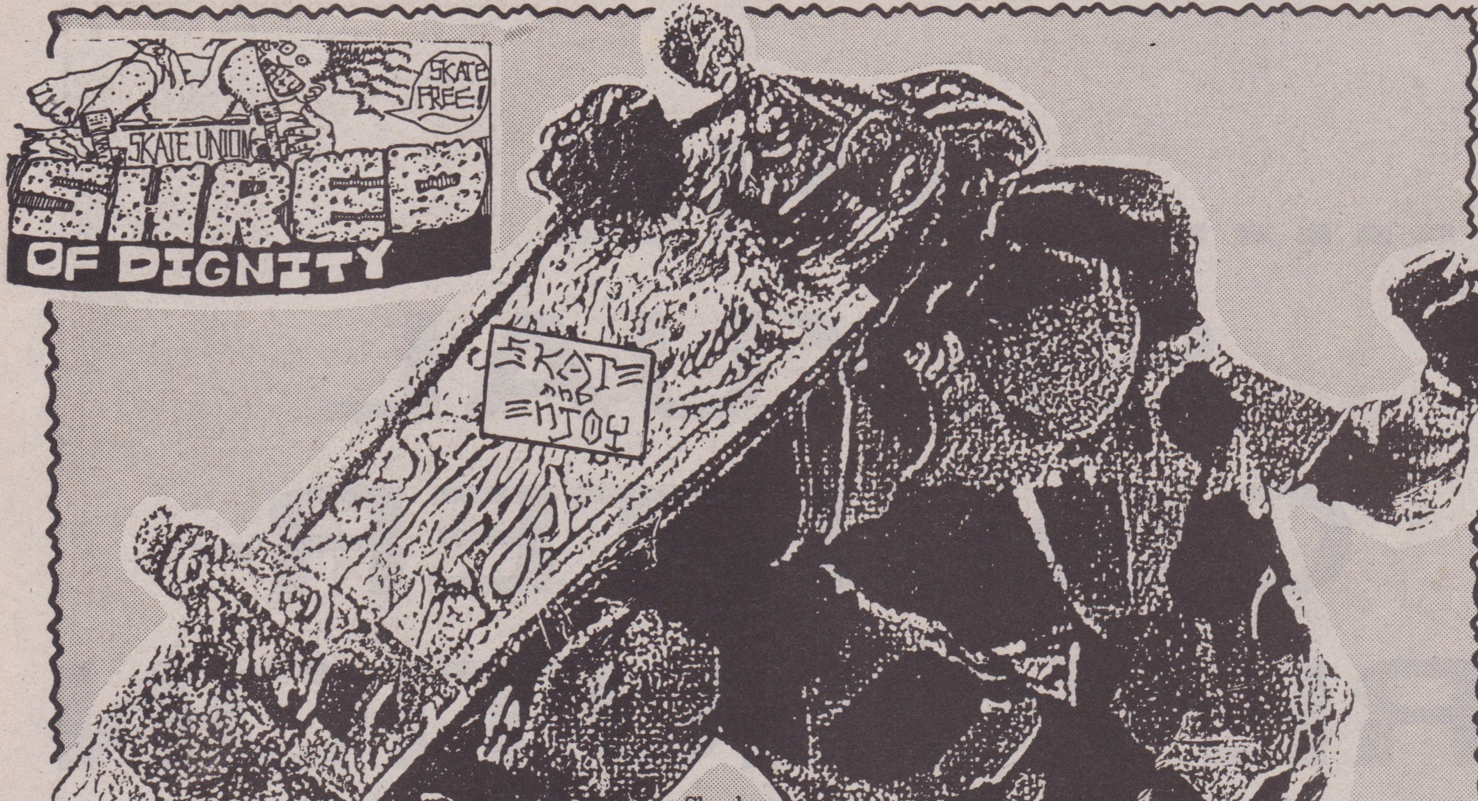
'Rimming'--oral-rectum (asshole) contact--is a culprit in other sexually transmitted diseases, some of which compound AIDS. But the practice itself presents only limited risk when it involve no contact with semen or blood.

Sex toys may be safely shared only if they are protected by latex dams or condoms disposed of after each use, or if the toys are cleaned with a bleach solution. There is no confirmed incidence of fisting, rimming, or sex-toy use themselves leading to HIV transmission.

When using condoms, it is essential to not use an oil based lubricant, such as baby oil, Vaseline, Crisco, or vegetable oil. Oil lubricants weaken condoms and can cause them to break. Use water-soluble lubricants such as Prove or K-Y jelly.

Medical science is still somewhat in the dark as to whether fellatio without coming in the mouth, cunnilingus without blood contact, and other fluid-exchanging sexual behaviors can actually transmit AIDS. None one of these practices has been documented as transmitting the virus. Open sores or small cuts that allow access to your bloodstream--in your mouth, on your hands, on your body where come or blood are contacted--make a big difference for the risk involved for these and other practices.

Until more definite statistics emerge, people are using the information available from doctors to make up their own minds about sexual behavior. People's perceptions vary as to the risks they are willing to take, and make different decisions about what is 'safer sex'.



Shred of Dignity Skaters' Union was formed by skaters to fight a proposed skateboard ban in San Francisco. Its purpose is to give skaters a larger voice. Shred of Dignity is not a team or a club, it is an organization. Membership is free and anyone can join as long as they skate. There are over 700 members all over the country, as well as in S.F. About 5 or 6 months ago there was a proposition to ban skateboarding in S.F. A couple of skaters got together and asked, "What are we going to do about it?" The answer was simple. Since there are a lot of skaters in S.F., all we had to do was organize and we would have the power to defend our right to skate. So that's what happened. Shred of Dignity was formed in the two weeks before the hearing, and over 400 skaters joined the Union.

About 50 skaters showed up at the supervisors hearing in city hall and over a dozen people spoke in support of skateboarding as a legitimate form of transportation. Only one person was there to testify in opposition to skateboarding.

Shred of Dignity puts out a zine called the Shred of Dignity Skaters' Union Ragazine. It is sent out free to all Shred members. Its purpose is to let skaters know what is going on and to give members a place to express their ideas and opinions. All articles, letters, drawings or anything are welcome and should be sent to us.

Shred also has many skate events. We have had ramp jams, barbeque skate sessions, street sessions, pool jams and even a snowboarding trip. We have lots of fun things coming up in the future, so keep an eye out and call our event info # to see what's up.

Recently, Shred of Dignity was contacted by the strikers at the Ermico foundry in S.F. Ermico (the company that makes Independent, Thunder and Venture trucks, and Thrasher magazine) is predominantly employs refugees from El Salvador and other oppressed Central American countries. The workers are being exploited by Ermico. They get lousy pay, there is no ventilation in the foundry (where the trucks are made), there is only one bathroom for 40 to 80 workers that doesn't even have hot water. Ermico will not even supply them with safety equipment, such as gloves, goggles or face masks. Workers must bring their own safety equipment or they will be sent home.

The workers at Ermico are on strike and are trying to unionize, just like us skaters did when our rights were threatened. Now, they are requesting that you, the skaters, help out. If you feel that the exploitation of workers by greedy people who just want to make a buck is wrong, then help out. It is very easy. Just don't buy Ermico products: Thunder, Venture and Indy trucks, and Thrasher magazine and all Thrasher products.

On Saturday, April 4th, Shred of Dignity had a "Skate for Solidarity". We brought ramps to the Ermico picket line and Shred members showed up to skate and to show their support for the strikers. Local newspaper and TV people showed up to cover the event. If you would like more information on the Ermico strike contact:

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Shred of Dignity is the voice of the skater. It is just as much for the little kid that pushes around on a K-Mart board as it is for the pro-skater. So, if you're not too worried about whether Christian Hosoi has zits or not, and you're not going to lose any sleep wondering how high the Gonz can really ollie, and if you don't care if your Air Jordans look thrashed enough, but you do care about being able to skate free in your town, then get in contact with Shred and become a member, and start a Union Local in your town. (There are locals forming in Chicago, Philadelphia and other cities.)

We at Shred of Dignity want to know what's happening in your town. Drop us a line with info about your skate scene, skate bans, skate harrassment and whatever else. You get in touch with Shred by writing to the address below or calling the events and info phone number and leave a message.

All you skaters out there who are willing to work for positive change, have at least a shred of dignity .... Ken

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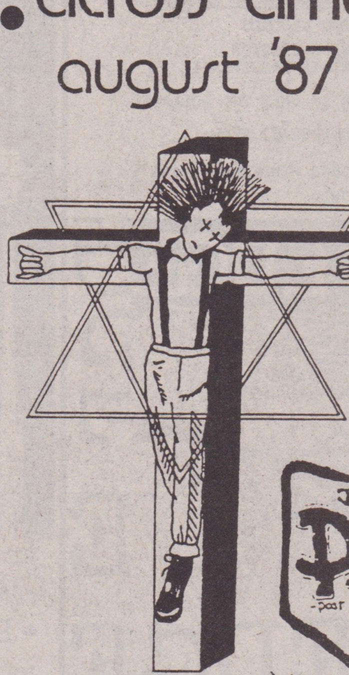

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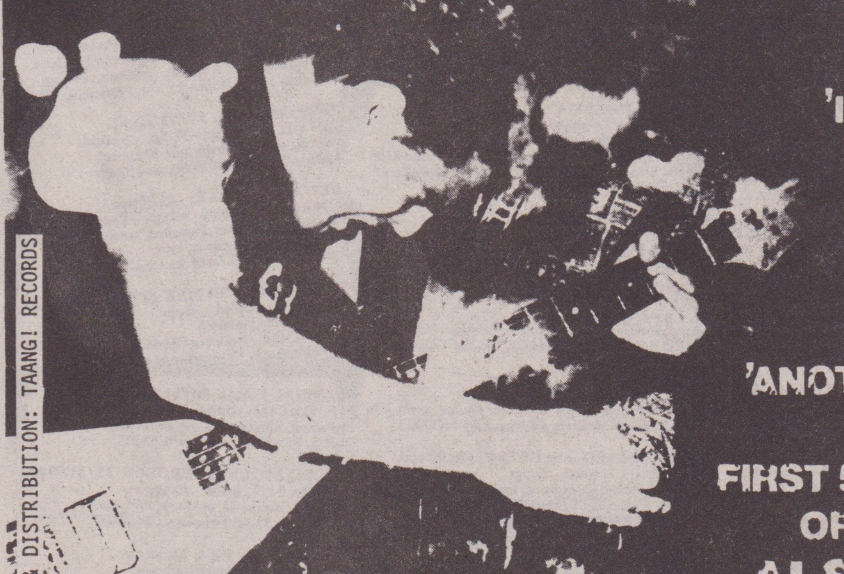

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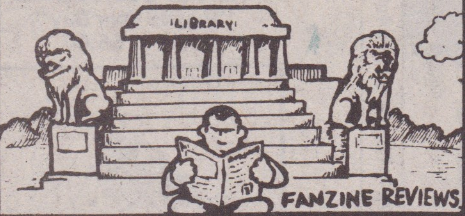

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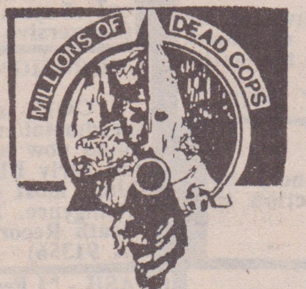

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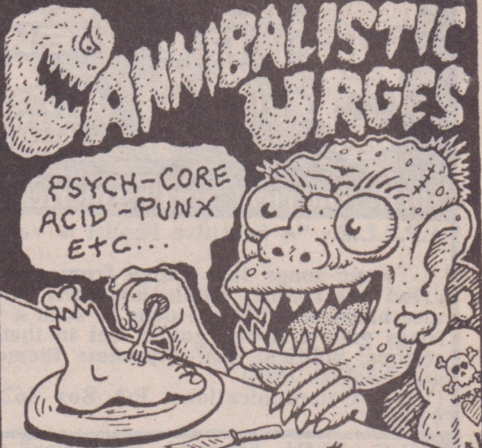

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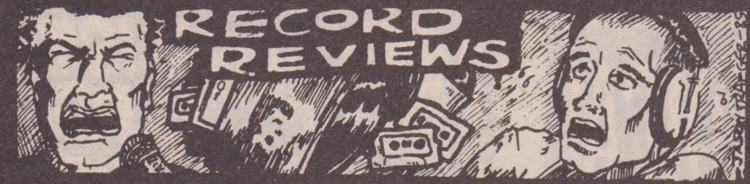

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Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

A.P.P.L.E.- "A Sensitive Fascist is Very Rare" EP

Four songs that range from slow to mid-tempo and grind out simple, harsh, melodies. The female vocals add nice harmonies but are done in such a way that most of the songs gain a strong gothic feel to them. The messege is a serious, political, pro-awareness theme both in the lyrics and booklet. (MS)
(Vinyl Communications, PO Box 8623, Chula Vista CA 92012)

G G ALLIN - "Hated in the Nation" cassette

Here is G G ALLIN with 45 minutes of raw, intense debauchery. Some may call him sexist, violent, or stupid, but some of these tunes are catchy! Not for the easily offended or "politically correct." (WG)
(ROIR, 611 Broadway Suite 726, New York, NY 10012)

ANXIETY - "Instruments of the Passion" cassette

Great fast punk with lyrics about TV, ignorance, etc. Very energetic stuff here with excellent production to boot. Watch for these guys. (WG)
($4.50 to 23 Sequoia Ct., San Carlos, CA 94070)

ARTLESS - "Public Display/Terrorist"

Two "embarrassing" tunes, as MYKEL BOARD terms his latest release. Embarrassingly good, actually. One is a rager, one a slow diatribe, both well done and up to his usual quality (?), and both appeared on the German comp LP, The Power of Love. (TY)
(The Only Label, 75 Bleecker St., New York, NY 10012)

ARTLESS ENTANGLEMENTS- "A collection of Vintage Spotness" LP

Spotness, you bet. Produced, paid for, played, written, sung, and art by the almighty Spot. And although it's a little self-indulgent at times, it's also a masterpiece of composition in both silly ditties, calculated garageness, and elaborate, intense, rockin' instrumentals. Pretty damn weird but pretty damn good too. (RS)
(No Auditions, P.O. Box 49767, Austin, TX 78765)

BEEFEATER- "House Burning Down" LP

A fine, star-studded, post-mortem release, rich with vocal and instrumental interludes, the classic dissonant balls-out rockin, and the words...are inspirational. It's a composition that's well conceived, executed, and received. Too bad it's the last. (RS)
(Dischord, 3819 Beecher St. NW, Washington, DC, 20007)

CANCEROUS GROWTH - "The History of..." cassette

Excerpts taken from this East Coast outfit's four year existence. Contains live and studio material with varying sound quality, but all is powerful thrashy stuff. (WG)
(Ax/ction, P. O. Box 623, Kendall Sq., Cambridge, MA 02142)

CATHEADS - "Hubba" LP

Following in CAMPER VAN BEETHOVEN'S footsteps, these SF kids rock only slightly more garagy then their forerunners but they still have one too many folk ballads. A couple cute songs like "Golden Gate Park" are good fun, but otherwise it makes me feel like moving off Haight St. and soon. (RS)
(Restless Records)

CHILD SUPPORT - "Inside My Room" EP

One raunchy LINK WRAY-ish tune, one world beat-ish tune a la the BEATLES "She Said", one ballad and one college FM-sounding instrumental. For a band that can rock, they sure seem shy to do it on vinyl, opting instead for a commercial sound. (TY)
(Neophyte Records, P.O. Box 5507/, Berkeley, CA 94705)

CHRIST ON A CRUTCH - cassette

Yeah! These guys are right on target: ferocious punk and thrash with angry lyrics slagging sexist goons, vigilantes, homophobes, and other lamos. Cool stuff, keep it up! Booklet enclosed.(WG)
(P.O. Box 66212, Washington, DC, 20035)

CHURCH JOCKS- "Gluesniffers Bible" cassette

Pretty good RAMONESy punk with a hard to hear organ. Fairly enjoyable tunes but something sounds a little out of sync. (WG)
(Subversive Records, PØ Box 23305, Tucson, AZ 85734)

CORROSION OF CONFORMITY - "Technocracy" 12"

COC seems to be sidestepping the whole speedmetal/crossover scene with this new release. Their sound now takes influences from mid-period DISCHARGE and early BLACK SABBATH, but COC still has the two things most other punk/metal bands lack: originality and intelligence. Thumbs up. (WG)
(Death Records, 18653 Venturn Blvd. Suite 311, Tarzana, CA 91356)

CRASH - "I Feel Fine" LP

JESUS AND MARY CHAIN meets DREAM SYNDICATE. Can they be sued for this? (TY)
(Remorse Records c/o Justine, 134 E 17th St #31, New York, NY 10003)

CRIMPSHRINE - cassette

This is a 9-song demo, featuring some great sounding punk. Crimpshrine have a '77 sound, somewhat along the lines of SLF. Besides their material, this tape features 2 songs each of some recent Berkeley bands like SOUP, BASIC RADIO, SWEET BABY JESUS, KWIK WAY and DISTORTED TRUTH. Well worth picking up. (TY)
(BBT Tapes, P.O. Box 4726, Berkeley, CA 94704)

CRUCIFUCKS - "Wisconsin" LP

Not quite as manic as they've been in the past but still buckets of charm here. Doc's vocals still sound like a cheese grater although when he slows down and just sings normal they sound like a slowed-down BUZZCOCKS. Still really cool, pointed lyrics and a lot of really good playing, nice to have these boys back. (DOG)
Alternative Tenticles Records, P.O. Box 11458, San Francisco, CA 94101))

THE CYNICS - "Blue Train Station" LP

After a couple wimpy singles these guys come through with a bang. Neo-psyche, yeah, but they really rock out. Only one previously released song and all-in-all a hot LP beginning to end. (RS)
(Get Hip c/o Skyclad Records, 5 Valleybrook Dr., Middlesex, NJ 08846)

DEAD BOYS -"All the Way Down/The Nights are So Long" 12"

Some things are better left alone, like certain memories...or bands reforming. All the original members here, Stiv, Cheetah, etc...but this sounds like the LORDS OF THE NEW BOYS, not the snarling, twisted, classic shit on their first LP back in '77. (TY)
(Relativity)

DEAD SILENCE - "Beginning of the End" LP

Straightforward punk and hardcore with well-thought-out, intelligent, caring lyrics dealing with ignorance, oppression, and the destruction of various subcultures. Their honesty and sincerity, as shown by their cool lyric book, makes this worthwhile. (WG)
(Timekiller Records, P.O. Box 7206, Boulder, CO 80306)

DEHUMANIZERS - "End of Time" LP

Sometimes surprising in its variety and energy, sometimes overdone and too long--a mixed effort. While their 7" was funnier, this LP goes for production and power, sometimes obtaining a good cross of both, but not frequently enough for me. Lots of metal for the bangers though. (TY)
(Subcore, P.O. Box 99284, Seattle, WA 98199)

DIVINE HORSEMEN - "Middle of the Night" LP

I gotta fess up--I'm really a sucker for the FLESHEATERS sound and any related project but I was a little disappointed with the last LP by the DIVINE HOREMEN, a little too clean sounding. On their latest record they've coupled four new tunes with some pretty respectable covers by DAVID ALLAN COE, the CRAMPS, ELVIS PRESLEY and THE ROLLING STONES. This might actually be the right place to start with this group. (DOG)
(SST Records, P.O. Box 1, Lawndale, CA 90260)

DOC AND THE PODS - "Touch the Unclean Thing" EP

Surf, '60's pop, psyche, all rear their ugly heads here. It's OK, inoffensive stuff but nothing to do a double-take over. If you're gonna go back to the past for inspiration at least re-emerge with some idea of what decade we do live in. These guys coulda done for Brenda Lee's "Sweet Nothins" what THE SAINTS did for Connie Francis' "Lipstick on Your Collar". (TY)
(P.O. Box 6906, Cincinnatti, OH 45206)

DOGGY STYLE - "The Last Laugh" LP

The end product of the DOGGY ROCK Project (not the Flipside DOGGY STYLE) leaves me laughing not with, but at this band. A weak BEASTIE BOYS meets Top 40 radio is what comes to my mind. The only useful part of this record is the free rubber which comes inside. (MS)
(National Trust, 25351 Alicia Parkway, Suite A, Laguna Hills, CA 92653)

END RESULT - "Word" 12"

Noise with an edge, and occasionally some recognizable melodies, too. No wave meets beatnik jazz meets the modern "Chicago sound," from whence they hail. Arty, but not too pretentious. (TY)
(Ruthless, DEIT)

ERASERS - cassette

Wow! This is neat! Powerful energetic pop punk with a drum machine. In general, I don't like "non-human instruments" but this is darn good! (WG)
($3 to 4602 S. 55th #19, Tacoma, WA 98409)

5150 - "Li'l Miss" EP

A speedcore group whose three tunes all thrash hard and all have "horror" lyrics. Oooh, I'm scared.(TY)
(953 E. Sahara Ave # E-15A, Las Vegas, NV 89104)

FUZZTONES - "Live in Europe" LP

This rocks! 13 live cuts from their 1985 tour of Europe, including great covers of "Human Fly" and "I'm Loose." Expensive but great sound quality, a nice gatefold sleeve and additional flexi make it all worth it; get it and get crazy. (RG)
(Music Maniac Recoards, Marktgasse 17, 7400 Tubingen, W. GERMANY)

GELATINOUS CITIZEN - "Rhythm of Industry" 12"

This solo artist plays industrial dance music (synth, rhythm machine), and the result is much more likeable than PHIL COLLINS, so I thought I might let you know. (SS)
(Gelatinous Records, P. O. Box 10023, Arlington, VA)

HAPPY FARM - "Pigs in Space" EP

Well done pop-punk, but the vocals are mixed way up front (and are a bit annoying), and the music itself is so produced that it loses a lot of bite. (TY)
(No address, SWEDEN)

KREIEGKOPF - cassette

Pretty powerful stuff here, a forceful collection of hard thrash (the non-metallic variety), and slower, punk-influenced tunes. Good show, boys. (WG)
($4.95 to P. O. Box 9021, L.I.C., New York, 11103)

PETER LAUGHNER -"Cinderella Backstreet/White Light White Heat"

Done in the early '70's before he gained fame with Ohio's PERE UBU, the A-side is a Dylan-like acoustic ballad and the B-side is a very garagy cover of the VELVET UNDERGROUND classic, done as if Lou and company took downers instead of speed one night. (TY)
(Forced Exposure, PO Box 1611 , Waltham, MA 02254)

LOST CAUSE - 12"

Chicago's LOST CAUSE perform HC with a melodic punk edge, always aiming to kick ass in energy and drive. Echoey vocals got in the way of my full enjoyment, but there's undeniable potential evidenced in some of these songs. Above average. (SS)
(Pravda, P. O. Box 268043, Chicago, IL 60626)

MAD PARADE - "A Thousand Words" LP

Is there such a thing as getting "BYOed"? While their latest release is pretty decent pop punk (at best they sound like an American NEUROTICS), it's a bit weak compared to the previous 7". All the tunes are mid-to-slow paced, have very good lyrics, and I bet they really rock live. But at this point, they seem to be going the way of the RED ROCKERS. (TY)
(BYO, P.O. Box 67A64, Los Angeles, CA 90067)

MELLOW CATS -cassette

Some fast, juvenile sounding punk here with personal lyrics. Good stuff here and they have a totally cool logo: a sleeping cat! (WG)
(5706 Lodge Creek, Houston, TX 77066)

MISERABLE SEX - "Mental Breakdown" cassette

More grungy street punk from these jokers. Some catchy tunes here, and "We Rule the World" is damn rockin'. Cool stuff. (WG)
(3321 17th St. #8, San Francisco, CA 94110)

MYSTIC EYES- "My Time to Leave/From Above"

With a name like this, I expected an early THEM raunchy R'n'B sound (band name is a great THEM song), but it's pretty lightweight '60's pop with only a lilt of "G-L-O-R-I-A" in it. (TY)
(Get Hip, 509 Firts St., Canonsburg, PA 15317)

NUNFUCKERS - "Dead and On the Floor" EP

I've always enjoyed stuff like this: tight, to-the-point thrash with basic production and snappy riffing. Although I can't say this is remarkably original, it connects with charm, fun, and touches of songwriting quality. Very good! (SS)
(c/o Rob, 107 Craigston Place, Waterloo, Ontario, N2L 6A9, CANADA)

OF CABBAGE AND KINGS - 12"

Sort of a FLIPPER meets BIRTHDAY PARTY with the accent on the less pretentious noise side. Lots of grunge and painful guitar attack, some set to poetry. Pretty gripping. (TY)
(Purge, 69 W. 9th St. #10D, New York , NY 10011)

THE OFFSPRING - "I'll Be Waiting/Blackball"

Very good, early-style LA punk with clean hooks and straightforward melody. I don't think it's an insult to say they've got a sound that's like early TSOL. Could use a full LP of this. (DOG)
(Black Label Records, 5544 Apia Drive, Cypress, CA 90630)

OILY BLOODMEN -cassette

Very powerful, drunken punk and thrash extemely simular to POISON IDEA. Heavy one the drive and power. Good jobs, dudes. (WG)
(3586 SE Sherman, Portland, OR 97214)

P.E.D. - "Xerox for Yugoslavia" EP

Humorous themes abound on this one, a slab with the fast/slow HC approach and vocals reminscent of the CRUCIFUCKS. Basically raw and okay, but the ultra-fast version of the CURE's "Killing An Arab" is priceless. (SS)
(Sam Schiffman, 320 Montgomery St., Highland Park, NJ 08904)

PAINKILLERS/YETTIS - split EP

The two songs by THE PAINKILLERS are like '60's punk blues meets PERE UBU and BIRTHDAY PARTY. The YETTIS "song" is like the BUTTHOLES meets PAINKILLERS. You figure it out. (TY)
(no address)

PEACE MONGER - cassette

Hot metalic thrash with mostly gloomy lyrical themes. The vocals get a bit muffled at times, but tunes like "No Future" deserve to be heard. (WG)
(Alan Lea, 2917 Thistlewood Dr., Louisville, KY 40206)

PROBLEM CHILDREN - "Don't Give Up" cassette

Kind of a "history of..." tape consisting of material form '82-'87. Of course it's obnoxious, snarly punk rock from these Canadian jokers.(WG)
(Shawn MacDonald, 720 Mullin Way, Burlington, Ont L7L 4J7 CANADA)

PSYCHIC VIOLENTS- "Walk on Water" cassette

A diverse selection of noises from garagy punk to speed metal to jazzy material all with a spacy guitar sound and personal lyrics. (WG)
(P.O. Box 14775, Univ. Sta., Gainesville, FL 32604)

RF 7 - "87" LP

Well, Felix and company are back but there've been some changes. Side one is the more "punk" side, though only two of the tunes are really hardcore tunes, while the others are slower and go into metalish or post-punkish territory. Side two is decidedly lighter, sounding like a poor man's LOVE. Lyrically there's a lot of "regret" themes (mainly having to do with drugs), a few generally "outside view" tunes, and even two love songs. Glad Felix is turning it around, but I hope the next release shows more verve. (TY)
(Smoke 7, P.O. Box 3048, Simi Valley, CA 93063)

RAF - "These Days of Tears" cassette

A powerful fast punk sound which reminds me a bit of a non-metallic MOTORHEAD. "No Time" and "These Days" are the standout cuts. (WG)
($6 to 415 No. 36th Ave., Omaha, NE 68111)

RESISTANCE - "Raw Deal" EP

RESISTANCE can do many punk styles, and included herein one finds DOA-ish punk, 77 punk, postpunk, a punk ballad and hardcore. While none are overwhelmingly powerful or tight, with that variety they should mature into something to consider. (TY)
(468 Cecilia St, Victoria, BC V8T-4T5, CANADA)

RHINO 39 - LP

Last time we saw RHINO on their own vinyl, Dangerhouse Records still existed and it was still the 70's. I guess they've reappeared just to prove that not every revival has to be lame. While not quite as exciting as that old single, this still cooks, though at time slumps back into rock tedium. Could have been a lot worse (TY)
(XXX, 6715 Hollywood Blvd #282, Hollywood, CA 90028)

RHYTHM PIGS - "Thrasher" flexi

Three songs here, exploring a faster paced punk sound with a certain lack of musical distinctiveness. I tried playing their first EP after hearing this, and the contrast is telling: the conciseness and good hooks of the old RHYTHM PIGS has been lost along the way. (SS)
(Thrasher, available with subscription)

RIFLE SPORT - "Plan 39/Itself Sideways"

RIFLE SPORT had a record awhile back and it seemed that they had broken up. But now they're back and while there's still a nice, gruff Minneapolis punk sound in there, there's also a new element. Probably due to producer Steve Albini (BIG BLACK), the sound is a little faster and more rhythmic, sort of a punkier BIG BLACK, okay? (DOG)
(Ruthless Records, PO Box 3893, Minneapolis, MN 55403)

SCREAMING BROCCOLI - LP

An marked improvement over thier debut EP, SCREAMING BROCCOLI opt for a poppish rock approach to gently satiric material. The jaunty humor and poppish sensibilities of this record recalls early ANGST, though this has a less aggressive sound. Okay.(SS)
(c/o Ruling Factor Records, P. O. Box 294, Winooski, VT 05404)

SHORT DOGS GROW - "Self-Entitled" LP

Fine people, these dogs. A Bay Area band that tirelessly supports their scene, play great shows and just "care" in general. They've added a new guitarist and lost their old singer, so they've got a beefier sound but they've lost a little of their great spazz quality. Still, this record rocks comfortably between punk and rock with a nice hayseed quality--friendly record and friendly folks. (DOG)
(Rough Trade Records, 326 Sixth Street, SF, CA 94103)

SPOT 1019 - LP

Similar to labelmates CAMPER VAN BEETHOVEN, this band manages to blend their hayseed weirdness with some wonderfully scruffy weirdness to produce a garage band that's not afraid to try anything. SPOT is a bit more aggressive than CAMPER, however, and their brand of humor less esoteric and more just plain strange. Good. (Dog)
(Pitch A Tent Records, P. O. Box 1253, Santa Cruz, CA 95061)

STIFFS- "Dance of the Dead" cassette

Hot, energetic '77ish punk with a mixture of personal and horrific lyrics. At places, sounds like the MISFITS. Great stuff here. (WG)
(Deep Statement Records, PO Box 0883, Newark, NJ 19715-0883)

SUICIDAL TENDENCIES - "Join the Army" LP

Not as speedmetal as I thought their second LP might be, though there's plenty of guitar wanking woven into the HC. At least they don't try to come up with a gimmicky imitation of "Institutionalized" here, but the lyrical content is pretty thin, with lots of egotism. Okay, but not special, especially considering the time between albums. (TY)
(Caroline Records)

TSOL - "Thoughts of Yesterday" LP

It's about time! This collection of tracks from 1981-2 sports a series of outstanding tunes by vintage TSOL, including both released and unreleased efforts. There's only one clinker ("Weathered Statues"); the rest is dynamic, upbeat, guitar-oriented TSOL at their best and near-best. (SS)
(Poshboy c/o 3355 El Secundo Blvd., Hawthorne, CA 90250)

TEN FOOT FACES- "Daze of Corndogs and YoYos" LP

Great! These guys prove way beyond their first single that they rock hard using a neo-psyche element but with a powerful '80's style. There's some really catchy songs here and well worth listening. Good fun. Good rock n roll.(RS)
(Rough Trade, 326 6th St., San Francisco, CA 94103)

TRANSGRESSOR - cassette

Pretty solid speedcore that doesn't really stand out from the pack. Okay lyrics about religion, war, and other topical subjects. Not bad but not amazing, either. (WG)
($4 to Phil Riola, 15641 Pensacola St., Westminster, cA 92683)

UNDEAD - "Never Say Die" cassette

This is the underrated NJ UNDEAD featuring ex-MISFIT Bobby Steele. The cassette included all the material from their three hard-to-find EPs plus an extra track. All great, early, style punk. Recommended! (RG)
(Post Morten Records, P.O. Box 358, New Milford, NJ 07646)

V/A "Attack of the Reaganoids" cassette

A solid comp of mostly melodic garage punk and thrash. Hot tunes are by: ROT, VERMIN FROM VENUS, FOE, and TERMINAL CHOICE. Good show. (WG)
(Flush Productions, PO Box 1050, Richmond CA 94802)

V/A "Apathy....Never!" LP

An international sampler featuring DEPRESSION and GASH from Australia, SONS OF ISHMAEL, HALF LIFE, FAIR WARNING, and DEHUMANIZERS from N. America, FUCK GEEZ from Japan, and MOTTEK, K&T, SO MUCH HATE, and RAPED TEENAGERS from Europe. There's little in terms of melody, lots in terms of pounding speed and intense lyrics. (TY)
(Over the Top, PO Box 99, Guilford, CT 06437)

V/A "Bladder Splatter" cassette

YOUTHQUAKE, FORETHOUGHT, and MORAL CRUX are the standout acts on this well-rounded comp which included sounds ranging from garagy punk to super thrash. Great stuff here. (WG)
(Paul Yarnold, c/o Lenin Comps, 507 1/2 S. Pine, Ellenberg, WA 98926)c

V/A - "Buried Alive" LP

If you're familiar at all with the great Smoke Seven releases during '81-'83 and don't own them, get this LP. Nineteen of the best from REDD KROSS, BAD RELIGION, MIA, JFA, etc. All previously released but all great punk rock classics. (RG)
(Smoke Seven, P.O. Box 3048, Simi Valley, CA 93063)

V/A - "Chaotic Dreams, Life of Pain" cassette

A solid U.S. comp with VERBAL ASSAULT, FALSE LIBERTY, HALF OFF, and a smorgasboard of other dandy acts. A great introduction to smaller U.S. HC bands, booklet included (WG)
($3 to D.I tapes, c/o Clark Wheeler, 501 S.E. Sycamore Pl., Issaquah, WA 98027)

V/A - "Do You Remember Rock'n'Roll?" LP

A new San Jose comp, featuring the FACTION, FRONTLINE, STIKKY, ORANGE CURTAIN, LIVING END (yech!), NO WARNING, JET CRASH MIRACLE, STEVE CABALLERO (yech again!). Wish there was more choice material from STIKKY and FRONTLINE, and NO WARNING show promise, too. (TY)
(IM Records, Suite 109-222, 15466 Los Gatos Blvd., Los Gatos, CA 95030)

V/A - "God Bless America, Posh Hits Vol. 1" LP

The CIRCLE JERKS, CROWD, UXA, TSOL, BLACK FLAG, SOCIAL D, and others show off mostly ace material on this collection of previously released tracks. Uneven, but mandatory if you don't have the original pressings of the punk acts represented. (SS)
(Poshboy, c/o P . O. Box 38861, Los Angeles, CA 90038)

V/A "Groundhog Day Compilation" cassette

A varied collection of sounds here ranging from thrash to new wavish material. Includes: STIKKY, BRIGADES, GLITTER WITCH, and much more. (WG)
(Generic Alternative, 3434 Blueridge, Abilene, TX 79605)

V/A - "The Melting Pot" cassette

A well-rounded Chicago Area comp with an accent on the twisted garagey style. Hottest tunes are by NO EMPATHY, FLY FOOD, and INITIAL REACTION. Good job, comes with magazine. (WG)
(#3.30 to Chris Lantry, Pressure Cooker Fanzine, 444 Hamilton Woods, Homewood, IL 60430)

V/A - "Smack My Crack" LP

Another in a long line of compilations put together by poet John Giornio. While his early records tended to focus on writers and poets, he now seems to put together compilations with some pretty interesting underground rock bands. Not only are there some nifty things by GIORNIO and WILLIAM BURROUGHS but there are some previously unreleased pieces by the SWANS, the BUTTHOLE SURFERS, DIAMANDA GALAS, NICK CAVE, TOM WAITS, and EINSTURZENDE NEUBAUTEN. (DOG)
(Giornio Poetry Systems Institute, 222 Bowery, New York, NY 10021)

V/A - "This Comp Sucks" cassette

Six acts from NJ and PA such as DIRGE and CHRONIC FEAR shoot out two or three songs each adding up to a pretty good comp. Also includes a FOD interview and a "This Zine Sucks" zine for...(WG)
($2.50 to Bob Conrad, 1601 Scenic Drive, West Trenton, NJ 08678)

International/ International/ International/ International/ International/ International/ International/

'A' BOMB - "From Memphis to Detroit" LP

Not sure there the "Memphis" part comes in, though at times there's a slight CRAMPS influence. Otherwise, this is raunchy rock'n'roll meets early punk with screeching female vocals. Real rhythm, basic stuff with ultra-trebly production. (TY)
(G. Humbert, 7 Rue de Marr, 67000 Stroudsbourg, FRANCE)

B B DOC - "L'Heure De La Mort!" EP

French Oi! with a fast crunching sound quite unusual for this style of music. "Oi" is my favorite track here, with its haunting vocals choruses, though the other two tracks have power to spare. (SS)
(Madrigal, 140 Rue de Theatre, 75015, Paris, FRANCE)

BAD ATTUITUDE/GNA GNA - split EP

A self-produced EP is an admirable effort and these two bands pull it off in a good spirit. Both bands utilize an early punk sound. Switzerland's GNA GNA take influences from the RED CRAYOLA school but here they rock harder than their first single. W.Germany's BAD ATTITUDE combine hardcore and punk styles into two catchy songs. A good EP. (RS)
(c/o Ramon Gonzales, Gundeldingerstr. 125, 4053 Basel, SWITZERLAND)

BUZZCOCKS - "Total Pop" LP

A decent retrospective of one of early punk's finest bands. Pop punk that lasts, mostly dealing with the insanity of love. Their catchy tunes, great harmonies, and hard drive are virtually unmatched (the punk BEATLES?). Still, you should try to pick up all the original releases as this retro just scratches the surface. (TY)
(Weird System, W. GERMANY)

CADAVRES - "Today Roses, Tomorrow the Mandrake" EP

Pretty enjoyable '77 punk with good energy and tunes. Not as tight as I'd hoped, but at least on one song, "Jo Dassin", they sound almost like SOCIAL DISTORTION. (TY)
(New Wave, Alive Richard, B.P. 6, 75462 Paris Cedex 10, FRANCE)

CAPTAIN FUTURE AND THE ZAP GUNS - "In Her Klaws"/"King of the Orient"

I sure don't remember the first EP by this Swedish garage group being as tough as this. They start off with angry fury like the early NOMADS and finish it off with some great abrasive harmonic playing to prove they deserve their foothold as an international psychedelic punk band to watch. (DOG)
(Rainbow Music, Hostvagen 5, 171 40 Solna, SWEDEN)

CHRONICAL DIARRHOEA - cassette

Vicious, ultra-fast, thrash not unlike early D.R.I. If you're an insane mega-thrasher, this tape is definately for you. (WG)
(Roman Gebaler, Talstr. 65, 433 Mulheim A.D. Ruhr, W. GERMANY)

CONDEMNED 84 - "Battle Scarred" LP

Quintessential British Oi! with all the melodic aspects melded to the street lyric themes. A powerful guitar emphasis makes some of these tracks quite enjoyable from a musical point of view, but this is *not* OI POLLOI. (SS)
(Oi! Records, ENGLAND)

CRASH BOX - "Finale" LP

A whole new band (except for vocals) since their 7", this one will delight speedcore and metal-influenced punk fans. Lots of production, big guitar sound, and even colored vinyl copies. Classic TVOR inner sleeve layout, but the outer cover? Stiv? (TY)
(TVOR, C.P. 804, Como 5-22100 Como, ITALY)

DIRTY SCUMS - "Full Speed Ahead" LP

A pretty good but not amazing mixture of 77ish punk and thrash tunes with both serious and silly lyrics. Most effective are "Song are Rudi", "Punx Not Allowed", and "Remember Auschwitz". (WG)
(Dirty Records, Ricksteenwed 25, 8060 Zwezelegelgium, BELGIUM)

EMILS - "Demo '87" cassette

Wow! Incredible stuff here! Metallic thrash (but not generic speedcore) with pretty good lyrics and powerful production. Get this. (WG)
($3 to Sven Carstens, Saseler Str. 72, 2000 Hamburg 73, W. GERMANY)

EXTREMES - "Eat My Dust" 45

The singing soulds like TELEVISION and so does the music, but at almost schizophrenic "extremes". The A side is way clean sounding and the flip contains some noise guitar and could be right off Tom Verlaine and Co's first LP. (TY)
(Destiny Records, 11c Digby Cres., London N4 2HS, ENGLAND)

HAINE BRIGADE - "Sauvages" LP

The instrumental sound is basic French punk/HC with loads of instrumental punch. The songs emphasize a hard sound over melody, although the real weakness of this album stems from the out-of-tune female vocals which alternate with the male singing. Adequate. (SS)
(Southern Studios, P. O. Box 279, London N22, ENGLAND)

HAPPY HATE ME NOTS - "Scrap" 12"

Mix that trademark Aussie rock sound with a dose of the Liverpool pop sound (TEARDROP EXPLODES), and you end up with a very accessible, textured sound which boasts a real distinctiveness. Good on melody, but doesn't really connect with any discernable punch. (SS)
(Waterfront Records, AUSTRALIA)

HARD-ONS - "White Folks Suck" 45

Still more rock'n'roll fun with Australia's irrepressible goofball punkers. Both sides pummel in the fast, snotty punk vein; while the hooks are kept way in the back, the energy and speed here almost compensate for it. "Ferdi's Song" has some good choruses. Pretty good. (SS)
(Waterfront Records, AUSTRALIA)

HIDDEN CHARMS - "History" LP

I remember the first record by these guys as being real tough in the vein of the LIME SPIDERS or the NOMADS and while there are a few all-out screamers here, most of the songs on their second album are more somber, and maybe a little bit more bluesy. Not a bad thing, but if you believe a band is not as good when they get technically proficient you might want to pass on this cause they can play now. (DOG)
(Volume Records, Grabrodergatan 10, 21121 Malmo, SWEDEN)

I.O.V.- "Another Destructive Century" cassette

Mostly basic, ripping thrash which is undeniably tight and powerful, though a bit lacking in the innovation department. (WG)
(Arthur Bandalan, 2288 Int. 25 Leveriza St., Malate, MLA. 2801, PHILIPPINES)

IRSTAS - "Demo" cassette

Aargh! Brutal stuff here: abrasive thrash with a chainsaw guitar sound. Eight tunes, all gnarly. Insane shit here, dude. (WG)
(Pena Ruotsi, Kirkkotie 7A2, 91900 Liminka, FINLAND)

IGUANA FOUNDATION - "Oh Ain't It Great/It Ain't Me Babe"

The A-side has a definite STOOGES feel to it, a medium paced song with mysterious undertones. The flip conveys the same mood, taking the DYLAN classic and taking it as far from the TURTLES' version as possible within a pop reference, sorta like BRYAN FERRY might have done. (TY)
(Eternal Love, SWEDEN)

IN THE COLONNADES - LP

At first listen this band seems like another gothic throwback but their upbeat punch mixed with powerful rhythms and a psychedelic/blues style proves they can take off where LEATHER NUN left off. Hooray for a fine Swedish tradition. (RS)
(c/o CBR, Box 3016, 12503 Alvsjo, SWEDEN)

JESUS AND MARY CHAIN - "April Skies" 12"

Title track is one of their haunting and beautiful ballads, while the flip features a nasty cover of BO DIDDLEY's "Who Do You Love" and an awesome surf song, "Kill Surf City", that sounds like SUICIDE gone apeshit. Hot. (TY)
(WEA/ UK)

KWA- "Troppo Lontano" EP

Three cuts here; the title track being the best of the cut, an impassioned, melodic, midtempo, punk number with some accoustic guitar work. On the flip are two powerful, speedcore bashers with complex structures. A good 7". (WG)
(Sergio Milani, Via Gramafam 14, 11100 Aosta, ITALY)

MANIACS - "Chainsaw Blues/New Morning"

Both sides of this German band's latest are excellent pop punk. Well produced, catchy tunes and lots of guitar and vocal choruses. Classic punk. (TY)
(Terminal Records, 26-28 Rue Véron, 75018 Paris, FRANCE)

THE MOONIES -"Sure" LP

Imagine SCRATCH ACID meets THE CRAMPS meets LIME SPIDERS with a straight ahead approach but without much of the neo-'60's feel at all. Pretty damn fun, trashy and demented with two grindy guitars. (RS)
(Eksakt Record,s Willem 11 Str. 37, 5038 DG Tilburg, HOLLAND)

NABAT - "Un Altro Giorno di Gloria" LP

NABAT, Italy's longest running skinhead band, returns with their original and hard-hitting Oi, this time delving into reggae a bit as well. Consistent, diverse, and powerful stuff. This LP is dedicated to Nelson Mandela (among others), which sets NABAT prominently apart from the racist stupidity of most other bald bands. Good. (TY)
(C.A.S. Records, ITALY)

OH' DEV - "Don't Push" LP

Here's the dark and virtually unknown underlings of hip, European, noise-punk. OH'DEV's second one is all right. Lots of the ol' dissonant, psycho guitar with poetic spoken style vocals and lyrics of the disquieted character. But they're upbeat enough of the time to demand a few listens and the title track is great. (RS)
(Eksakt Records, Willem 11 Str. 37, 5038 BG Tilburg, HOLLAND)

PHOBIA- "Coloured Neurosis" cassette

Some good mid-tempo punk metal here. I hear traces of MOTORHEAD, ACCUSED, etc. Side one lacks in sound quality but side two captures their spontanious intensity. 13 songs, 3 covers and English lyrics. (RG)
(Bunker Records, BP 111, 38001 Grenoble Cedex, FRANCE)

PUKE - "Back to the Stone Age" LP

While not as melodic as most of their Swedish counterparts, this outfit plays excellent hardcore. And compared to most other bands of this ilk, they are way more melodic. Like their previous 7" (we fucked up and didn't review it last year- also available at this address) this disc has power, hooks and depth. Check them out. (TY)
(CBR, Box 3016, 12503 Alvsjo, SWEDEN)

RUBELLA BALLET - "If" LP

This colorful outfit put out a couple of recent releases that we missed, this being the latest. As with their other material, this is well-crafted pop punk, accented by female vocals with somewhat feminist/radical lyrics. Underneath the colors and pretty music lies some disturbing realities worth checking out, especially for fans of X-RAY SPEX, SLITS, CRASS... (TY)
(Day Glo Records/ UK)

RUDIMENTARY PENI - "The EP's of R.P." LP

This re-release of the band's two EP's on one record is a definite treat for those who missed out the first time around. Both sides are packed full of the intense, harsh sound that this English band was known for, as well as more of Nick Blink's cover art. Not for tame ears or eyes. (MS)
(Corpus Christi, ENGLAND)

SCRAPS - "Aaargh!" EP

I haven't liked too many amelodic trash bands lately, but these guys attack their music with such enthusiasm it works. Raging vocals, pounding snappy drums, insane guitar noise, reminds me of early Brazilian HC. Definite. (TY)
(43 Rue De Turenne, 5900 Lille, FRANCE)

SHOCKIN' TV - "Fuori dal Branco" EP

Combining elements of punk, country, blues, rockabilly into something other than "spaghetti western" music is no easy feat for an Italian band, but they do it well. Fun, and not pretentious. (TY)
(No address, ITALY)

SICK ROSE - "Faces"

One of the better garage bands, the SICK ROSE had a single out awhile back and like this LP, they've got the 60's sound down but they also manage to throw in a taste of their own into the music so it's not just an American 60's sound, just influenced by it. Maybe somewhere between the CHOLOCATE WATCHBAND and THE SEEDS. (DOG)
(Electric Eye Records, C.P. 144, 27100 Pavia, ITALY)

SPERMBIRDS - "Something to Prove" LP

Hard to believe this band is German. The music sounds like ANGRY SAMOANS, the vocals are U.S. style snotty punk (the singer is actually an American ex-G.I.), the lyrics are sarcastic SoCal-type, but instead of sun-baked retard we get some genuine insight. Hot as hell!! (TY)
(We Bite Records, Moltkestr. 15, 7400 Tubingen, W. GERMANY)

SWAMPSURFERS - "All the President's Men" cassette

With a name like the SWAMPSURFERS, I was expecting psychobilly weirdness, but this is relentless thrash not unlike RAW POWER. Crazy stuff within. (WG)
($3.50 to Rino Vincken, Ryksweg Luid 168, 6134 AE Sitard, NETHERLANDS)

TROTSKIDS - "Mise a SAC" 45

Best effort yet from these inspired French punkers. Both sides of this single exploit powerhouse guitar and vocals with absolutely irresistible riffs and melodies. Total ace! (SS)
(Terminal Records, 26-28 Rue Vérun, 75018 Paris, FRANCE)

U.H. DE STRAKS - "Groeten Uit De Vrye Wereld" EP

If you're yearning for punk, garage mania without the noise element, here it is. Grinding guitar, punchy drumming, catchy melodies, slightly psycho but stark rhythms. The first track is awsome, the EP a find. (RS)
(Postbus 3175, Delft, HOLLAND)

V/A - "77 Records Presente' LP

A mostly-French comp with BRAINWASH, BUTCHER, RAFF, and several more (including TOLBIAC'S TOADS, who we've heard nasties about), and then GOVERNMENT ISSUE. Mostly '77 punk styles here, but Germany's MANIACS' thrash tune is the hottest track. (TY)
(77 Records/New Rose, FRANCE)

V/A - "Container Party" cassette

Four bands share this comp: WOUNDED KNEES (twisted metal thrash), RESPIRATOR (mostly strange thrash), 7 MINUTES OF NAUSEA (inaudible noise), and NO IDEA (hot powerthrash). Mostly good stuff here. (WG)
($4 to Punish Records, Profilaugen 18A, KV, S61200 Finspang, SWEDEN)

V/A - "Digging in Water" LP

Quite a collection of many of the hottest UK hardcore bands. Includes one each by DISORDER, CHAOS UK, CONCRETE SOX, RIPCORD, ELECTRO HIPPIES, GENERIC, STUPIDS, DEPRAVED, POTENTIAL THREAT, OI POLLOI, and more, as well as non-UK stuff by CCM and VICIOUS CIRCLE. Rips. (TY)
(Manic Ears, Box 666 Full Marks Bookshop, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

V/A - "Final Signal..." double cassette

A solid double cassette compilation including CRUDE SS, COLERA, SCRAPS, POLITICAL ASYLUM, and many more. Comes with large booklet and some profits go to an animal protection group. Neat. (WG)
($7 or $8 airmail to Sick Records, c/o Andy Riot, Konradstr. 49, CH8005, Zurich, SWITZERLAND)

V/A "Life's Fun When You're Rich" cassette

Four acts share this tape: W.C.F. (hot, clean,thrash), INFERNO (powerful speedcore), PURE HATE (grungy punk and thrash), and THE GRUESOMES (forceful thrash). All live with a good sound quality. (WG)
(Pim Bakker, Honthorstlaan 222, 1816 TJ Alkmaar, HOLLAND)

V/A - "Ticket to Hell" cassette

A solid effort here, featuring GENERIC, RIPCORD, DESECRATION, and oodles more. Sound quality is swell, and a mini-booklet is included. (WG)
(Bloody Mary, Andre Bahr, Astric Grawunder, Guntherstr. 122, 4600 Dortmund 1, W. GERMANY)

V/A - "Viste...Krdo Slonova" cassette

Spastic thrash from Yugoslavian HC acts including the DISSIDENTS, S.O.R. PROGRESSIVE IDIOTS, and more. Sound quality varies immensely. Pretty good. (WG)
($4 to Stovic Marin, Gruska 16, 41000 Zagreb, YUGOSLAVIA)

V/A "Viva Umkhonto" LP

A benefit LP for the armed ANC resistance in South Africa, released by De Konkurrent in Holland and Mordam in the U.S. Besides coming with a really excellent (visually and content-wise) magazine, this LP contains some great stuff from SCREAM, SOCIAL UNREST, VICTIMS FAMILY, RHYTHM PIGS, and 76% UNCERTAIN in the U.S., and CHALLENGER CREW, THE EX, DEPRAVED, BGK, EVERYTHING FALLS APART, SCA, KAFKA PROCESS, and MORZELPRONK from Europe. Get this, for sure! (TY)
(Mordam Records, P.O. Box 988, San Francisco, CA 94101)

V/A "When Wealth Becomes an Illness" cassette

A pretty solid comp with RESJESTRACJA, A.S.F., A.P.P.L.E., and more. A good variety of material with clear sound quality. Good effort. (WG)
(Trash Can, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

WALKING SEEDS - "Marque Chapman/Blathering Out" 12"

A wall of guitars and percussion on the edge of audio distortion makes these two powerful tracks surprisingly appealing. This is mid-tempo, dischordant, and rather indescribable with those demented vocals and unique instrumental approach. Quite good for its genre. (SS)
(Moral Burro Records, ENGLAND)

WHO CARES? - cassette

A variety of sounds here, mostly slow melodic punk and extemely catchy stuff. Side two features a digital piano. An enjoyable showing here. (WG)
(Popcore, Kostersgang 38-A, 9711 CX Groningen, HOLLAND)

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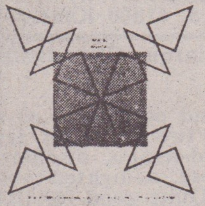

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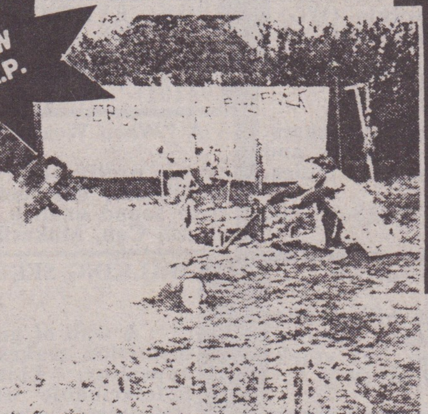

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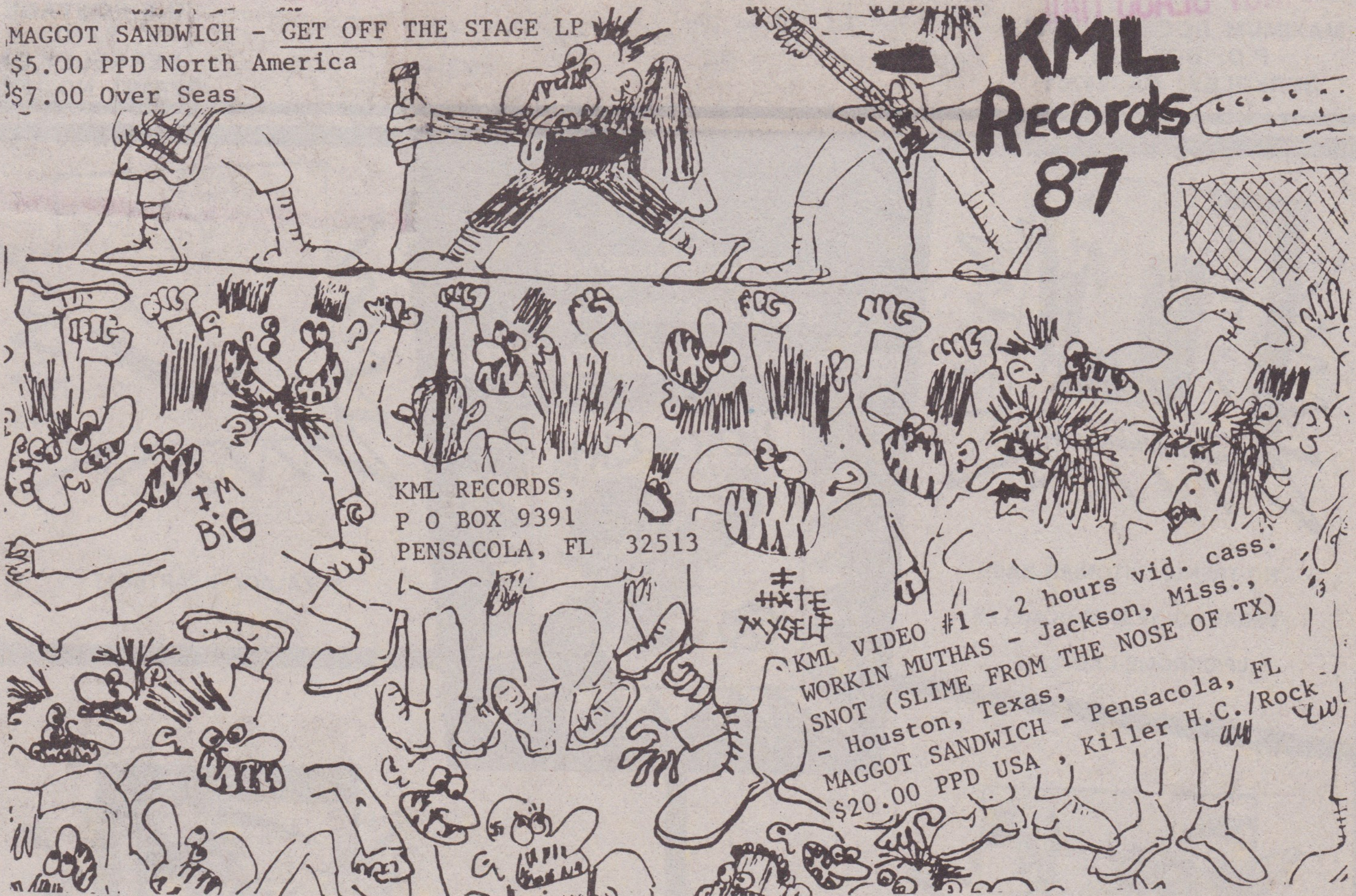
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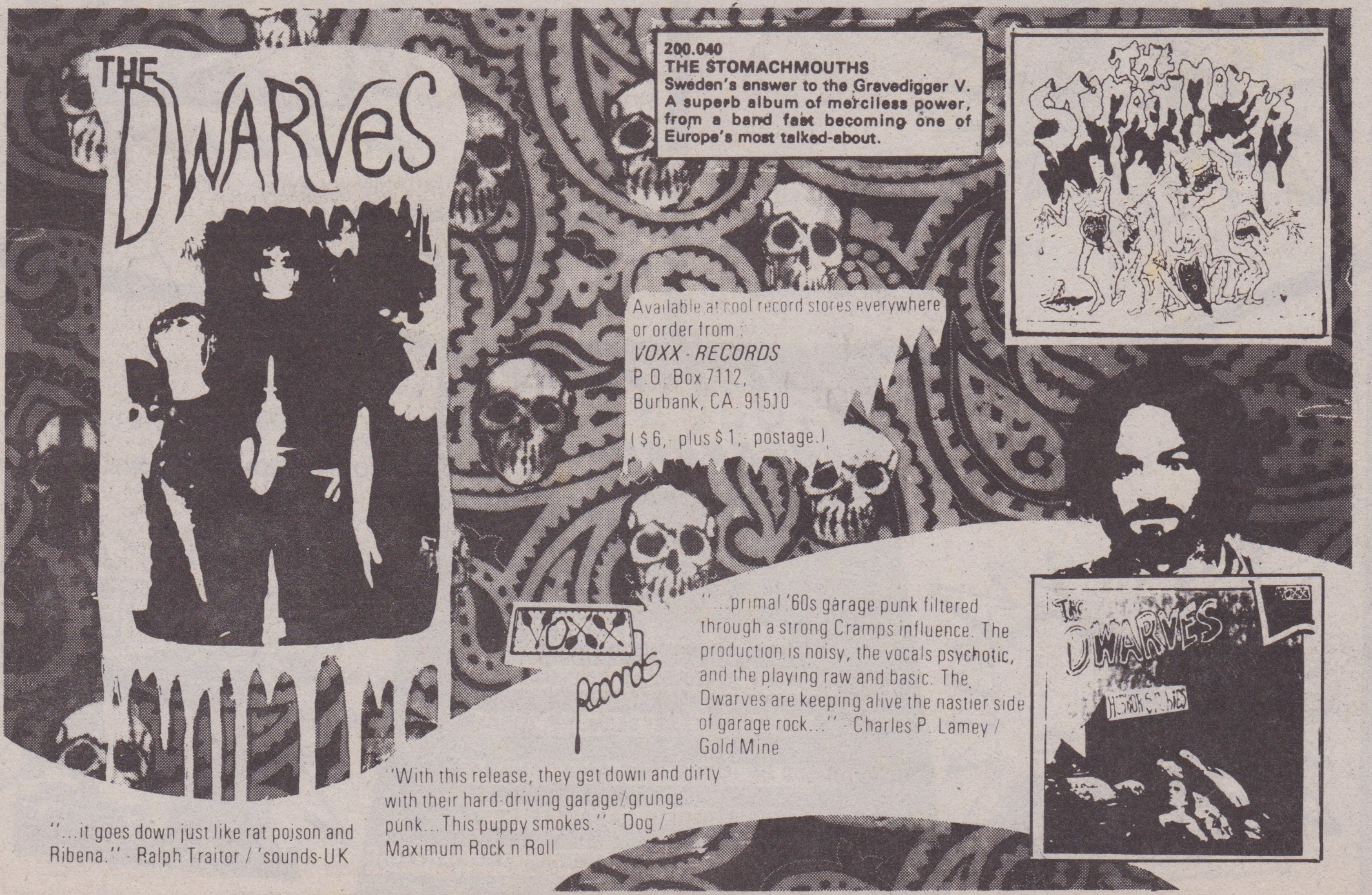
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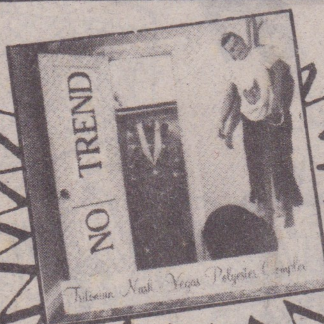

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